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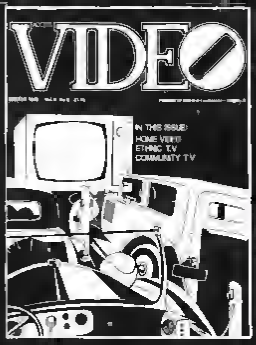
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Contents

ISSN 0311-3639



John Lamond
Interviewed 94



Shooting Dimboola
Article 99



Cathy's Child
Production Report 127

Articles and Interviews

John Lamond: Interview
Scott Murray, Peter Beilby 94
Dimboola
Jack Clancy 99
Indian Cinema: A Historical Survey 102
Shyem Benegal 106
Sonia Borg: Interview
Paul Davies 106
Taking Saturday Night Fever Seriously
Denis Altman 114
Alain Tanner: Interview
Jan Dawson 116
Film Periodicals, Part 4
Basil Gilbert 121

Features

The Quarter 92
Melbourne and Sydney Film Festivals
Scott Murray 112
Film Censorship Listings 120
Guide for the Australian Film Producer: Part 11
Antony I. Ginnane, Ian Baillieu, Leon Gorr 122
International Production Round-Up 124
Box-Office Grosses 125
Production Survey 135
Other Cinema
Sam Rohdie 151
Film Study Resources Guide 153
New Zealand Report 153
Picture Preview: The Odd Angry Shot 156

Production Report

Cathy's Child: Errol Sullivan 127
Donald Crombie 131

Film Reviews

Patrick
Brian MacFarlane 141
Jonah, Who Will Be 25 in the Year 2000
Inge Pruks 142
Stroszek
Robin Anderson 143
The Last Tasmanian
Keith Connolly 143
The Last Waltz
Tom Ryan 146

Book Reviews

Women and the Cinema
Lesley Stern 148
Books of the Quarter
John H. Reid 149



Alain Tanner
Interviewed 116



Indian Cinema
A Historical Survey 102



Patrick
Reviewed 141

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Advertising Sue Adler, Sydney (02) 29 1625, Peggy Nicholls, Melbourne (03) 530 1097 or (03) 329 5983 **Printing** Progress Press Pty. Ltd. 2 Keys Rd. Moorabbin 3189 Telephone (03) 95 9900. **Typesetting** Affairs Computer Typesetting, 74 Eastern Road, South Melbourne 3205 Telephone (03) 690 5311. **Distribution** N.S.W., Vic., Qld, W.A., S.A., Consolidated Press Pty. Ltd., 168 Castlereagh St., Sydney 2000 Telephone (02) 2 0666. ACT, Tas. — Book People, 590 Little Bourke St., Melbourne 3000.

Front cover: the wedding reception in John Duigan's **Dimboola** (see article p. 99)
Photograph by Ponch Hawkes.

Cinema Papers is produced with financial assistance from the Australian Film Commission. Articles represent the views of their authors and not necessarily those of the Editors. While every care is taken on manuscripts and materials supplied for this magazine, neither the Editors nor the Publishers accept any liability for loss or damage which may arise. This magazine may not be reproduced in whole or in part without the prior permission of the copyright owner. *Cinema Papers* is published every two months by Cinema Papers Pty. Ltd. Melb. Office: 644 Victoria St., North Melbourne 3051. Telephone (03) 329 5983. Sydney Office: 39SA Pitt St., Sydney. Telephone (02) 29 1925.

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The Quarter

PAY-AS-YOU-EARN TAXATION FOR FREELANCERS

Freelance crew have generally been recognized as contractors and accordingly have not had Pay As You Earn (P.A.Y.E.) tax deducted from their payments. Recently however there has been a concerted effort by industry employers to treat freelancers as employees and thus deduct tax from payments.

The reason for this is largely based on the possibility of the employer being held liable for uncollected taxes, as required by the Income Tax Assessment Act. The accuracy of this interpretation is dependant on how the Taxation Department may define a freelancer — as contractor or employee.

It is interesting that when the question was put to the Taxation Department on two separate occasions, one response deemed the freelancer as an employee, while the other deemed him as a contractor. When the matter was referred to a senior partner of a large firm of consulting accountants, the response was similarly confusing.

It appears the typical freelancer does not fit all of the traditional tests in determining contractor status, although he measures up far better than many professions which are accepted as having such status.

The cause of P.A.Y.E. tax deductions for freelancers was strengthened in the Treasurer's budget and his subsequent press release on August 1st 1974, which in part state: "that the Government had decided to introduce amending legislation to make it clear that payments made to individuals who provide labor or services, including the performance of a musical or theatrical act, would generally be subject to P.A.Y.E. deductions."

What are the consequences of these changes? Certainly they will have a substantial impact on the freelancer in that freelance earnings are neither regular nor evenly distributed. For freelance a freelancer could earn a month's income in a week with the rest of the month spent organizing future work. If the week's earning is $800 and assuming the freelancer had not claimed the General Exemption (the General Exemption Claim can only be lodged with one employer at a time) then the tax plus health insurance levy on the $800 would be $393.95 leaving a net amount of $416.05. In a four-week month, this would give him a weekly income net of tax of $104.01. The claimable deductions as allowed under Section 51 of the Income Tax Assessment Act would not be recovered until sometime well into the next financial year when the Taxation Department finally processes the return. On the other hand a normal employee receiving $800 per four week month with the General Exemption and who generally does not have substantial Section 51 deductions would be receiving a weekly net income of $179.25 and would not be financing the government with prepaid excessive taxes.

The disadvantage of weekly difference to the freelancer is $51.24 plus the weekly costs of the Section 51 deductions which can run as high as 20 per cent or close to this example that is $40 per week making a weekly total of $91.24.

This situation would not apply where earnings were more evenly distributed and in theory the imbalance is eventually recovered from the Taxation Department. Of course if the freelancer is astute there are ways around at least part of the problem.

In addition to the personal hardship felt by the freelancer, there are other vast implications to the industry as a whole. For instance the employer now becomes liable to payroll tax at a rate of five per cent of wages paid to freelancers. Compensation insurance would be increased by approximately three per cent of the amount paid and the extra clerical functions required would be more than doubled that if the freelancer's fee had been treated as a normal creditor.

The significance of tax deductions to freelancers is that it will reduce their effective earning benefit and possibly lead to demands for increased wages. At the same time production overheads will be increased. Both areas will add significantly to production costs and advertisers will consider more seriously spending their advertising dollar in alternative media. Similarly the strain will be felt with television productions and feature films, both of which are seriously affected by escalating budgets.

R.L.T.

COMPANY PROFITS

GREATER UNION

The Greater Union Group of companies, which consists of The Greater Union Organisation Pty Ltd, GUO Film Distributors Pty Ltd and GUO Theatre Supplies, recorded a nett profit of $2,076,651 in 1977/78. This represents a decline of $564,015 (28 per cent) on the 1976/77 figure and is the lowest since 1973.

Chairman Norman Rydge, in his report to the shareholders said the fall in profit was due mainly to a decline in box-office figures.

Color television is a continuing competitive medium. The influence of which on our business is unlikely to wane significantly in the short term. We are confident, however, that its adverse effect on theatre audiences will diminish year by year and that our returns will reflect this improvement," he said.

GUO Film Distributors had a "satisfactory year" though "the company's overall result was adversely affected by the relative lack of success of some of the Australian feature films in which GUO Film Distributors has a proportional interest. The net result for the company was a small loss."

GUO Film Theatre Supplies also recorded a small loss.

One affiliated company is the film laboratory, Colorfilm Pty Ltd. The Greater Union Group has a 50 per cent shareholding in the company, which earned profits.

HOYTS

Hoyts Theatres Limited has announced an interim nett profit of $2,070,000 for the half year. This represents a 173 per cent increase on the $757,000 for the same period last year. Turnover was $21,450,000, a 55 per cent increase.

Part of the successful trading is due to the phenomenal box office for **Star Wars**, though in the previous period Hoyts handled such hits as **Rocky** and **The Omen**.

At the same time as declaring the result, managing Director Terry Jackman said Hoyts intended diversifying into other entertainment areas to help offset the severe fluctuations historically evident in the cinema business. Hoyts purchase of Godard Industries, a maker of amusement machines, is an initial step.

A.P.

RATIONALIZING DISTRIBUTION

Representatives of the Sydney Filmmakers Co-op, the Association of Independent Filmmakers and the Australian Film Institute met in Sydney on September 6 to resolve areas of mutual interest in the field of distribution and exhibition. Those present were: Sandra Alexander, Nick Herd, Chris Tillam (Alex Thomas Co-op), Dorin McLennan, Scott Murray (AIFI) and John Foster, Ian Macrae, John Flaus, David Roe and Barbara Grummaski (AFI).

Distribution of alternative Australian cinema in Sydney has been handled until recently almost exclusively by the Sydney Co-op. The Co-op also runs a cinema for members' films and it is usual for a film to be first exhibited at the cinema before being placed into distribution.

In 1977 the AFI began to lease the Music Room of the Sydney Opera House to exhibit programs from its Vincent Library and from other distributors. The type of program is basically different from that shown by the Co-op except in the area of short features — such as **Backroads** and **Love Letters From Teralba Road**.

One aim of the meeting was to help rationalize any conflict of interest in Sydney while allowing the filmmaker full control of where his films are shown.

In Melbourne the situation is different. Since the demise of the Melbourne Co-op in 1977, the sole Melbourne based distributor of independent films has been the Vincent Library. The AFI, through its Longford Cinema exhibits many of its library films as well as others from private distributors.

In November 1977 the AIF was established. It supplements the exhibition circuit when it showed several short films at the Prem Factory in July this year. Further seasons are planned.

One of the reasons for the meeting was to decide which territories could be handled by each organization and to study the feasibility of joint programs and promotion.

The consensus was that the AFI and Co-op should work for each other's interests, wherever possible and that this would include selling each other's catalogues, passing on queries in the relevant distributor etc.

Other initiatives involved joint marketing and promotion of separate films or packages, and an investigation into the possibility of linked exhibition in Sydney and Melbourne to maximize use of national advertising.

The proposed famous circuit was the area that could be jointly exploited. It was agreed that the AFI and Sydney Co-op should approach the AFC about commissioning research at first in Victoria and NSW on the viability of the market. This would mean employing a researcher for each state for about two months, to prepare a combined catalogue on screenings venues rates of hire, union restrictions, and so on. This catalogue would be of use to all organizations and individuals, when films or seasons are distributed in this market.

The final area of discussion was overseas distribution, and a motion criticizing the Creative Development Branch of the AFC for having no clear policies or procedures in this area, was passed.

It was also recorded that the AFC be requested to keep relevant bodies informed of film projects being completed, so that all parties would prepare distribution and exhibition programs in advance.

It was proposed to call another meeting within three months. It is to be hoped that this meeting will be as successful as the first in resolving points of possible conflict and pursuing policies of maximum co-operation, ensuring a better deal for the independent filmmaker.

S.M.

NEW CINEMAS

ACADEMY VALHALLA

The successful partnership of the Cinema Centre Group and Valhalla Cinemas Pty Ltd in running the Academy Valhalla Twin in Sydney has led to a similar agreement being reached in Melbourne.

The Centre Cinema Twin in the Manchester Unity Building will now be jointly run — Cinema Centre providing the cinemas and Valhalla programming them.

When the cinemas opened they experimented with art films (Frederico Fellini's **Clowns** for example) but soon changed to running sex films almost exclusively. Three exceptions and their biggest successes were **Pardon mon affaire**, **The Beast** and the re-run of **The Other Side of Midnight**.

Announcing the new programming policy Mr Barney Peak of Valhalla Cinemas Pty Ltd., said the cinemas would show independent, quality films. The opening attractions are Jacques Rivette's **Celine and Julie Go Boating** and Fred Haines' **Steppenwolf**. Following programs will include Werner Herzog's **Heart of Glass**, Alain Resnais' **Providence**, François Truffaut's **La chambre verte** and the Taviani's **Allonsanfan**.

HOYTS

Mr Terry Jackman, managing director of Hoyts Theatres Ltd., has announced a change in theatre structure in Melbourne.

Following the success of the seven cinema complex in Sydney, one of the two three-cinema complexes in Melbourne is to be enlarged to incorporate at least seven cinemas. The other cinema complex will be closed down. But Hoyts plans to maintain its three suburban cinemas and eight drive ins.

This is a change in approach from the one outlined by Mr Jackman in *Cinema Papers* (issue no 14 p 132). At that stage Hoyts intended twinning two of the cinemas in the Cinema Centre complex, making five cinemas in the building. With three in the Middle complex, this would have given Hoyts eight city cinemas.

Mr Jackman said the main reason for changing the Melbourne set up was that "Hoyts have five very large cinemas and one very small [Cinema 6]. The configuration just good."

The complex in Sydney cost about $1.4 million. But the Melbourne revisions are expected to cost substantially less.

GREATER UNION

The four-cinema complex, being built by the Greater Union Organization in Russell St, Melbourne, is nearly completed. Donald Crombie's **The Irishmen** is one film booked to open there in December.

UNIVERSAL CINEMA

A new independent cinema is to open in Melbourne Called the Universal Cinema, it is part of the multi media and commercial complex, the Universal Workshop in Victoria St Fitzroy. The Melbourne Access and Media Co operative is also located in the building but is independent of the Workshop.

The 360 seat cinema was designed by R. Mewborough and is equipped with 35 mm and 16 mm Bauer projectors. Programs are to be first releases, generally from the smaller independent Distributors, with movie overs from other cinemas will de screened at late shows. The first program will be Peter Watkins' **Edvard Munch**.

A.P.

CENSORSHIP

The Commonwealth Film Censor, Mr Richard Prowse, recently spoke on censorship at a Journalists' Club luncheon in Sydney. Asked how the Censorship Board defined pornography, he replied:

> Verbal or pictorial material that is devoted overwhelmingly to sexual activity in detail with no clearing to theme and with no creative or artistic social merit.

In a definition of characteristic vagueness, the two key phrases appear to be "sexual activity in detail" and "no creative or artistic social merit". How close to camera unclothed activity is forbidden but sex in real sex in long shot. If the phrase means "shots of actual intercourse" (as the Board's deputy secretary testify) then Mr Prowse should say so.

The second phrase is a cliche of seasoned moral complainers and without specific meaning.

At the meeting Mr Prowse also misled the press (which reprinted his opinions as fact) when he said that cuts in high quality films had been almost minimal since the introduction of the "R" certificate in 1971. This is inaccurate and there are numerous cases to contradict it (**Salo, Lempire des Sens** etc.). As well, Mr Prowse ignores the cuts distributors feel compelled to make before submitting their films for censorship.

Mervyn Lightfoot a former regional distribution officer in Asia for Film Australia and Frances Kelly a freelance journalist and drama critic for *The Australian*, have been appointed to the Commonwealth Film Censorship Board on a three year term. They will replace two retiring members.

The most interesting censorship decision during the May-June period was the re-classification of Nicholas Roeg's **The Man Who Fell to Earth**. As detailed in *Cinema Papers* (no 10 p 191) the film was cut by the distributors, Greater Union, by 12 min 12 sec to ensure an "M" classification. The film was originally classified "R" and the subsequent appeal rejected. The reason for

the cuts was to try and capture the David Bowie fan market during the school holidays it didn't.

Several newspapers subsequently took up the issue and most filmgoers who saw the film were aware of the cuts.

In re-submitting the film the distributors have sent up the longest version yet as the first print to be classified 'R' was 95 m shorter an example of a distributor trying (unsuccessfully as it turned out) to anticipate the Board's reaction.

Another film that had its rating changed was **The Chant of Jimmie Blacksmith** which successfully appealed against its 'R' rating. The film was re-classified 'M'.

The only other film to test the Appeals Board was **The Happy Hooker**. It was unnecessary.

During the May-June period 10 films were refused registration an above average number. Seven were refused for "indecency" and three for "indecency and excessive or indecent violence". Five films were cut to gain an 'R' certificate at an average deletion of 54 seconds.

S.M.

APPOINTMENTS

VICTORIAN FILM CORPORATION

Mr Peter Rankin announced his resignation as chairman of the Victorian Film Corporation on August 12. Mr Rankin who's managing director of John Clemenger Advertising terminated his position as a result of an increasing work commitment. Mr John Harrison, managing director of Cantarella Textiles, has been named as Mr Rankin's successor.

In other changes, film director Tim Burstall has been appointed to the board replacing Graham Binks while Mr Colin James has been named marketing consultant. Mr Greg Tepper formerly Melbourne officer for the Experimental Film Fund of the Australian Film Commission, has joined the VFC as a project officer while Mr Geoff Pollock has been promoted to senior project officer.

AUSTRALIAN FILM INSTITUTE

Pam Coulter, former exhibition and distribution manager has left the AFI to freelance in exhibition and distribution. At the time of going to press no replacement has been named.

NATIONAL FILM THEATRE OF AUSTRALIA

Barbara Grummett, presently Sydney representative for the AFI, responsible for exhibition and promotion at the Opera House, has been elected president of the NFTA. She replaces Stanley Hawes.

AUSTRALIAN FILM COMMISSION

As yet, no one has been named director of marketing at the AFC in place of Mr Alan Wardrope who left to join Hoyts Theatres.

NOYTS

Further to a Quarter item in the previous issue of *Cinema Papers* (no. 17, p. 9) regarding management changes at Hoyts Theatres Ltd. it was announced on August 2 that Bill Gavin has been appointed general manager (films and marketing), and John Rauhester, general manager (operations). Mr Gavin comes from GTO Films in London, the company which handled **Picnic at Hanging Rock** in Britain. Mr Rauhester had previously been Hoyts Theatres financial manager for the past three years.

R.S.

ADDENDA AND CORRIGENDA

In the Quarter item entitled "U.S. Deal" in *Cinema Papers* (no. 17, p. 8), it was mentioned that **Picnic at Hanging Rock** and **The Last Wave** had been sold to World Northal Inc. James McElroy, joint producer of both films, has since pointed out that all the film information was available, we were indeed confident that World Northal would pick up both films. However subsequently they did not purchase. Picnic did Atlantic Releasing Corporation of Boston purchased the rights and contract negotiations are virtually complete.

In the item entitled "AFC Changes" (no. 17, p. 8) it was stated that Tom Manefield was leaving the Australian Film Commission. Mr Manefield has told *Cinema Papers* that he is not and *Cinema Papers* regrets any personal embarrassment the item may have caused.

There was also a typographical error on p. 8. The number of people employed in the Australian film and television industry should have read 14,500 not 14,6000.

The index for issues 9-11, published as a supplement in issue 12, was compiled by Phil Taylor.

AUSTRALIAN FILM AWARDS

The 1978 Australian Film Awards were announced on August 19 during a variety special televised from Perth by the 0-10 network and produced by TVW-7.

While nearly all the awards were popularly received, the television show and the process by which awards are selected were strongly criticized in the press.

Since the change over in 1975 from jury-style voting to industry participation in all but one of the feature categories, several industry commentators have been highly critical. Mr Colin Bennett of the Melbourne *Age*, in particular, has been persistent. On August 12 he wrote "The Australian Film Institute ... has surrendered to the merchants of PR and the purveyors of ballyhoo. It has sold out to the industry and to the commission, exhibitors and distributors who provide the cash prizes."

Mr Bennett maintains that the jury system, whereby films were "judged by a small, distinguished panel of critics, academics and filmmakers ... was one "which though it had its faults, ensured a truly independent assessment of Australian cinema year by year."

Filmmaker Michael Thornhill and Richard Brennan (*Age*, August 19) retorted "Presumably the AFI should be purer than the driven snow and exist in splendid isolation apart from the real world. ... There is nothing wrong with PR and ballyhoo provided it is good PR and ballyhoo."

That seems the crux of the disagreement and much more relevant than the debate about the merits of each style of voting. The jury system is of course open to horse-trading and one person's personal stance against a film can cripple its chances as was with **Picnic at Hanging Rock** in 1976 when one member of the five person jury changed preferences to stop Picnic winning the ballot. Similarly an industry system can descend into a situation where, as Mr Bennett argues, "people inquisitively judge themselves and their colleagues and their rivals."

The real issue, however, is whether the present set-up is best for the industry and for fulfilling the AFI's stated aims of "sustaining and developing a film culture in Australia."

The AFI's objectives can be achieved in several ways: either in the promotion of those films deserving of artistic recognition or the promotion of the industry in general.

It is difficult to conceive of an 'art house' film industry existing in isolation. Historically such filmmaking has always been part of a wider commercial industry even if separate in people's minds, feeds off the commercial sector. To some degree the reverse is true.

Australia has an industry with no clear demarcation between artistic and commercial filmmaking, certainly the commercial success of a film like **Picnic at Hanging Rock** did not lessen its critical standing — nor should it have.

In an enclosed industry such as Australia's, a flashy style promotion must help all areas with the probable exception of the avant garde, each give some recognition in the public eye. That it seems to me is the rationale which the AFI in its present initiatives, various bodies has adopted for the awards.

The success of such a strategy is easily measured — at the box office. In 1977 and 1978 cinema admissions for award winners increased after the television presentation. This year, for example, **Newsfront**'s box office takings in Sydney doubled overnight. Other award winners such as **The Chant of Jimmie Blacksmith** also increased their box-office takings.

Clearly, such a situation should be encouraged, because it is only in a healthy industry that new talent will continue to emerge. Who, after all, was Phillip Noyce to the average filmgoer (or indeed investors and government funding bodies) 12 months ago.

A television extravaganza is an essential link between the industry and the public it needs to attract. However, this year's telecast from Perth was, on occasions, less than professional. (This was in marked contrast to the way TVW-7 organized and scheduled the program for interstate guests.) Energetically hosted by Noel Ferrier and aided (or hindered) by several foreign and Australian stars, the show never jelled. The timing was off, one cards misread and the pace often lagged.

It would be nice to think of an award presentation without foreign names devoid of variety acts and commercial tweaks, and more reverential in tone. But is such a sentiment realistic?

There seems little point devising an austere cultural presentation that no one will watch. After all, critical and critical recognition should come with the award not the packaging.

S.M.



Bill Hunter, Best Actor for his role in **Newsfront**, with actress June Haver.

INDUSTRY AWARDS

Best Film of the Year: **Newsfront**

Best Performance by an Actor in a Leading Role: Bill Hunter in **Newsfront**

Best Performance by an Actress in a Leading Role: Angela Punch in **The Chant of Jimmie Blacksmith**



Best Performance by an Actor in a Supporting Role: Ray Barrett in **The Chant of Jimmie Blacksmith**

Best Performance by an Actress in a Supporting Role: Angela Punch in **Newsfront**

Best Achievement in Direction: Phillip Noyce for **Newsfront**

Best Original Screenplay: Anne Brooksbank, Bob Ellis and Phillip Noyce for **Newsfront**

Best Screenplay Adapted from Other Material: Eleanor Witcomba for **The Getting of Wisdom**

Best Achievement in Cinematography: Russell Boyd for **The Last Wave**



Best Sound: Don Connolly, Greg Bell and Phil Judd for **The Last Wave**

Best Original Music Score: Bruce Smeaton for **The Chant of Jimmie Blacksmith**

Best Achievement in Art Direction: Lissa Coote for **Newsfront**

Best Achievement in Costume Design: Norma Moriceau for **Newsfront**

JURY AWARDS

Jury Prize: Mouth to Mouth (John Dulgan)



DOCUMENTARY CATEGORY

Silver Award: **Growing Up Series** directed by Phillip Noyce and Jan Sharpe and produced and directed by Tom Manefield for Film Australia.

Bronze Award: **One Designer — Two Designers**, produced and directed by Alexander Stitt.

Honorable Mentions: **The Last Tasmanian**, produced and directed by Tom Hayden and **Pauses**, produced and directed by Monigne Schwarz.

Special Award: **Woolloomooloo**, produced and directed by Pat Fiske and Denise White.

SHORT FICTION CATEGORY

Gold Award: **Temperament Unsuited**, produced and directed by Ken Cameron.

Bronze Award: **Buck's Party**, produced and directed by Steve Jodrell.

Honorable Mention: **Letters from Poland**, directed by Sophie Turkiewicz and produced with the assistance of the Australian Film and Television School.

ADVERTISING CATEGORY

Gold Award: **Life. Be In It Series**, produced and directed by Alexander Stitt for A1 B Al Pty. Ltd.

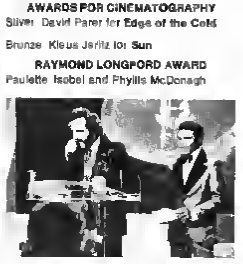
AWARDS FOR CINEMATOGRAPHY

Silver: David Parer for **Edge of the Cold**.

Bronze: Klaus Jaritz for **Sun**.

RAYMOND LONGFORD AWARD

Paulette Isobel and Phyllis McDonagh



Bruce Smeaton (left), winner of Best Musical Score with presenter Tommy Lewis.


SEXUAL
PRACTICES
in
SWEDEN
R
plus
SEXY
LOVERS

JOHN LAMOND

EARLY DAYS

Few filmmakers come from the exhibition-distribution side of the industry. John Lamond is one exception. After several years in film distribution, which saw involvement with pioneer Australian features "The Naked Bunyip" (John B. Murray — 1970) and "The Adventures of Barry McKenzie" (Bruce Beresford — 1972), and a period at Roadshow Distributors, Lamond turned to feature production.

In 1975, he produced and directed "Australia After Dark", a semi-documentary examination of bizarre aspects of Australian life. A big commercial success, it was followed by "ABC of Love and Sex — Australia Style" in 1977. Lamond's latest venture is "Felicity", the story of a 17-year-old girl's sexual awakening.

In the following interview, conducted by Scott Murray and Peter Beilby, Lamond discusses his experiences in distribution and production, and the problems facing independent producers in Australia today.

When did you become involved in the film industry?

I worked as an editor for several years, but my first major involvement was when I helped Terry Turle roadshow **This Year Jerusalem** in 1969. That was the first real attempt in handling anything commercial. I did the art work, distribution and theatre deals, the publicity and promotion, and so on. This was after the initial Melbourne and Sydney release, which was handled by Turle and Natalie Miller.

Why did Turle roadshow the film?

It was shot on 16mm and made specifically for the Jewish audience, which is basically located in St Kilda, and Rose Bay and Bellevue Hill in Sydney. Turle realized that it wasn't the sort of film you could splash at 12 suburban drive-ins, but by renting the right theatres, and getting party matings going, he knew he could capture up to 90 per cent of the market.

Even today, if you have a film that you know is going to be as big as **The Pink Panther**, and you have enough money to four-wall a theatre, you will be better off releasing it yourself. But you have to be sure it is going to be a hit, then go to a distributor to gain the wide release you need.

After "This Year Jerusalem" you became involved on "The Naked Bunyip".

The Naked Bunyip was a pioneer film. Everyone harps back to **Stark**, probably because it was the first fictional feature in a long while, and they tend to put **The Naked Bunyip**, like **Australia After Dark**, in the documentary category. But for the outlets **Naked Bunyip** was released in, the film was a hit.

It also pioneered the situation whereby an independently-produced Australian film could be released, and make a profit. At that time, it was very hard interesting distributors in Australian films. I am told that when Roadshow saw **Stork** at double head, for instance, they didn't want to handle it.



Felicity (Glory Amen) and Jenny (Judy Hansen) relaxing after ballet class at school
Felicity

Why then did Roadshow eventually take up "Stork" for drive-in release?

To their credit, the minute **Stork** worked at the Palais, where it was four-walled by Tim Burstall and Bilcock and Copping, they took it on. Roadshow didn't only release the film in drive-ins, they paid for 12 35mm blow-ups and splashed them everywhere. You could go into any bush town and find **Stork** playing there — that was the beauty of it. It even played the little towns in Queensland.

Of the 700-odd theatres **Stork** could have played, it went to about 350. That was quite phenomenal because most of the others would have been competitive theatres in the same towns.

You were also involved in releasing "Barry McKenzie".

Phillip Adams, who was the initial distributor of the film, exhibited it via four-wall deals, and when it was time to splash it around Victoria and Tasmania, he did a deal with Roadshow/Village for my services. He owned the film and there were no distribution fees involved.

Later, Roadshow took on the film.

How did you become involved with Roadshow?

It happened over a blue I had with Don Chipp when he was Minister for Customs. I was looking after another Terry Turle film called **Dynamite Chicken**. I had hired the Palais theatre and wanted to crack some publicity. As the film had a stripping nun in it, I drew up some ads, using this idea, in the hope they would be banned. I then put them in *The Sun* and *The Age*, and everybody went through the roof.

Don Chipp was at an exhibitors' convention in Queensland when he heard about the ads, and roared down the phone at the Chief Commonwealth Censor, Dick Prowse. Together they pulled Section 24 of the Film Act of Victoria on me and made me submit all my ads for censorship. I got a lot of publicity out of it, and Don Chipp said I was a blot on the

good name of distribution and exhibition in Australia.

Later, I met Alan Finney of Roadshow at a Producers and Directors Guild luncheon and he asked me if I could do the same for them. I thought, "Wacko, I'll be an industrial spy, I'll get into Roadshow, photocopy all the box-office and expenses figures, and find out how all these exhibitors and distributors rip us all off." But I found out that they didn't cheat us after all.

I went to Roadshow as a freelancer for two months and ended up staying six months. It taught me a lot, because I learnt how films made out, what sort of deals they got with theatres and distributors, and how much money was spent on promotion.

What happened at the end of the six months?

I resigned and went overseas on a study tour to find out about distribution. When I came back Roadshow asked me to rejoin them. I did, but decided to quit again so that I could go into film production. Graham Burke, the managing director, then asked me not to quit but to take leave of absence while I made the film — he even offered to invest in it.

So, I left Roadshow last October, went back in February to push **ABC of Love and Sex** and I am going back again in November for **Felicity**. It is a terrific relationship because I can get some of their money and still be there when the film goes out. No matter how skilful anyone else is, they are not going to be as close to your film as you are yourself.

As well, Roadshow can guarantee me the widest release and best possible deal.

AUSTRALIA AFTER DARK

"Australia After Dark" was the first film you set up on this basis. How did that come about?

It goes back to the days of the Australian Film Development Corporation. I remember sitting with Tom Stacey and saying how I had a terrific idea for a film and that I could probably get distribution money for it. I asked him whether the AFDC would put money into it if I did, and he said that he couldn't guarantee it, but that was the standard practice. As it was, I never got the money.

Australia After Dark was a low budget-film: it cost $50,000, was shot on 16mm and blown up to 35mm in Sweden by the firm that did Ingmar Bergman's **Scenes From A Marriage**. I got 20 prints done and splashed it around Australia.

In terms of box-office, it has grossed $1.25 million, which is incredible for such a small film.

What were the reasons for its success?

Because it was different. Those were the days before color television, and anything that wasn't odd or sexy, was at least in color. It was a local film and pretty controversial.

Also, they didn't release it in sleazy skinflic houses, but in respectable cinemas like the Swanston, in Melbourne, and the Cinema City complex, in Sydney. It had a fairly respectable campaign and we spent $17,500 promoting it.

Was the choice of theatres a factor in helping draw its large female audience?

Yes. Women don't go to sexy films in underground theatres. Take the **Emmanuelle** films: they were just soft-core porn, but because they were promoted as classics of erotica, women felt they could go along with their blokes.

"Emmanuelle II: The Anti-Virgin" went out in major theatres, but "Goodbye Emmanuelle" and "Bilitis" had brief releases in an underground cinema in Melbourne. Does this reflect a change in market taste or poor placement?

I have often wondered the same thing, because **Bilitis** and **Goodbye Emmanuelle** have done very well in Europe. I don't think the market has dried up and if they had gone into better theatres, maybe they would have lasted longer. But I don't really know — perhaps it wasn't the theatres.

ABC OF LOVE AND SEX

Was it the success of "Australia After Dark" that led you to make "ABC of Love and Sex"?

No. I had decided to do









The girls' school where Felicity builds a relationship with Jenny (top right). Later (bottom right), she meets Joni Fiynn (Me Ling). **Felicity**



Felicity and boyfriend Miles (Chris Milne) arrive home after a night of booze. **Felicity**

Felicity, but it was shelved for a year and I got stuck into doing another cheapie. I knew there was a market for it and, like all of my films, I had a guaranteed release before the film was made. I knew what season of the year the drive-ins would take it, how many theatres it would go into, what to spend on promotion and how soon to follow the release with a drive-in splash.

It was as much a marketing exercise as a production one. That's not to say that it makes the film crass. I think the best films in the world are marketing exercises as well.

Peter Gubar, producer of **The Deep**, knew which theatres the film was booked into in Europe and the U.S. before it was completed — and that's how it should be in Australia. You may not be able to get a gilt-edged guarantee from an exhibitor where your film will be released, but you can talk about it. One shouldn't go up to a distributor the day the answer print comes out of the lab and say, "Right, we have a month, we better get moving."

Was the budget of "ABC" greater than on "Australia After Dark"?

No. **Australia After Dark** cost $50,000 and $14,000 for the blow-up, whereas **ABC of Love and Sex** was shot on 35mm and cost $70,000. Allowing for inflation, it was basically the same.

If you shoot on 35mm on a 3-1 ratio, and edit from a 16mm work print, it is just as cheap as shooting on 16mm.

"ABC" wasn't as successful as "Australia After Dark" at the box-office. It is into profit?

On paper it is, but I haven't received any money yet. I'll get a good producer's share, but only after the investors get theirs.



"ABC" was severely cut by the censor — 3 min 36 sec. I think . . .

I didn't know it was that much. I was angry with the censors, because in its original form it didn't contain anything more explicit than **Language of Love**. If you like, **ABC** was a sort of local version.

The censors had my film for about two months, and though they had given me a verbal assurance that it would be back in my hands well ahead of the release date, I received the first print back at 10 p.m. the night before it opened.

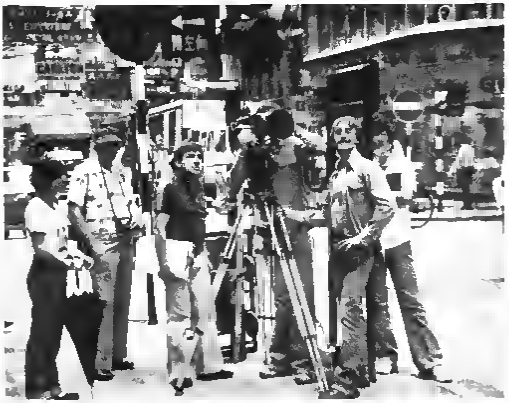
As well, there is a Catch-22 situation regarding advertising in Australia — the censors won't pass anything for advertising unless the film has been passed. Now, if I made a film that was due out in a month from today, it would be good if I could start promoting it now. But if they haven't given me a decision in writing, I can't.

What the censors often do is hold the film back to the last minute so you only have a few days left in which to submit your ads. Then they start rejecting the ads — which they did to me — and you are stuffed.

The censors were very worried about the curve of the body in my ads for **ABC of Love and Sex**. I then pulled out the ads for **Story of O** and **Valentino**, which were fairly similar, and confronted Joan Piloney, who is ex-Festival of Light — that is like going to the Liquor Control Commission and having a Rechabite look at your application. She couldn't give me a good reason why the censors had rejected the ad, she just said they didn't like the tone.

I spent three days in Sydney running backwards and forwards, between Roadshow and the censors' office, with an artist touching up little corners here and there till we got it okayed. That was all highly detrimental to the release of the film because I should have started advertising it weeks before. In the end, I had to cram all my publicity into three days.

I am trying to get the law changed on this, and I have tackled the Attorney-General's Department about it.



John Lamond (3rd from left) and the Felicity crew on location in Hong Kong.



Scene from John Lamond's second feature **ABC of Love and Sex — Australia Style**.

What do you think of the censors' attitude to violence?

I don't like violence. I would prefer them to let through more sex than violence, instead of the reverse.

One difficulty is that they don't have a stated policy. You can't go to them and say, "You left in a scene in this American film where an actress said 'Go to hell' and chopped off a man's fingers. Does this mean if I have someone's leg chopped off and a person screams 'Go to hell', it will get through?" They won't say yes, they'll just use vague terms like, "You're taking it out of context, Mr Lamond."

Where I think the censors have been very questionable is in their classifications. To give an "R" to **Saturday Night Fever** because someone says "fuck" or an "NRC" to **The Getting of Wisdom** is crazy. **The Getting of Wisdom** is on the school curriculum, yet every time Phillip Adams writes a letter to a school teacher, he has to put on the bottom, "Not Recommended for Children". And the only reason it got an "NRC" was because there was a brief conversation about pregnancy.

In **Jimmie Blacksmith** you have people hacked to death and that got an "M" — it should have got an "R". Clearly, the censor considers someone saying "fuck" in **Saturday Night Fever** potentially more damaging than someone getting scalped in **Jimmie Blacksmith**.

FELICITY

What made you return to "Felicity" after shelving it?

I guess I am a stubborn bastard. There had been a rash of sexy films from overseas that hadn't done well, but then **Emmanuelle** and **The Story of O** did good business. They were classy and people thought they were beautiful. They also had a semblance of plot. I decided that if I could do a film with a proper narrative, make it erotic and add a little bit of local interest, it could also work.

I got Roadshow interested in investing and I had a few chats with the government film bodies. When I couldn't get any of their money, I went to a solicitor and formed a unit trust. I sold a hundred units at $1250 each, which people could buy in any number.

The film cost $170,000 and it was all privately subscribed — there isn't a penny of government money in it.

Did you approach each of the investors individually or through the solicitor?

You can't approach them directly because of legal complications. Most of the people I met at cocktail and business gatherings, and they generally approached me, having heard of the success of **Australia After Dark**.

It's a funny thing because it tends to snowball. If you get one millionaire to invest, all his mates start ringing up and wanting to invest.

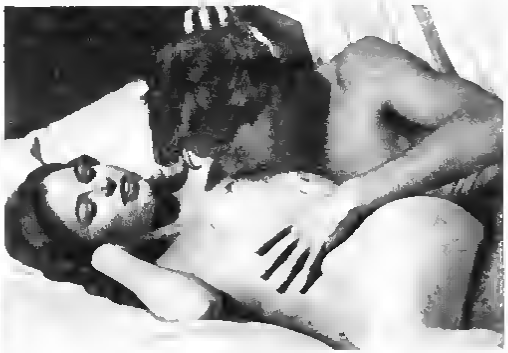
Why do you think your applications have been rejected by the government film bodies?

Because they have twin policies: the public and the private.

Did you see that incredible ad for "Our Films Have Got Great Legs". The Australian Film Commission, Merchant Bankers



Felicity and Miles in an intimate moment on an island beach. **Felicity**



After a number of erotic exploits, Felicity is finally taught the meaning of true love by Miles. **Felicity**

to the Australian Film Industry"? When I saw that in London, I looked up the definition of "merchant banker" and found it said something about people going into good financial projects. So I wrote to John Daniel and said I was pleased the AFC had changed its policy; no longer would aesthetics and national prestige, like winning the Silver Foreskin Award at the Albanian Film Festival, be a consideration. I closed by saying that I hoped I hadn't misunderstood the wording.

John Daniel wrote back a very polite letter, but I didn't get any money.

What is "Felicity" about?

Felicity has been coined a kind of "Emmanuellette" and is about a 17-year-old girl's sexual awakening. It is photographed in the same Singapore Airlines style — No. 3 fog filters and so on. It gives the film a nice, respectable look.

I'll be in trouble if I don't recapture the market of the first two **Emmanuelle** films, because that is the area I am aiming for. I don't think it's dried up, which is what people say.

When **2001** was released, for example, it was a hit. It was then followed by 10 shit-house rip-offs which failed. So everyone said the market was dead till suddenly **Star Wars** came along, again the audience crawled out of the woodwork.

An audience doesn't just come and go, its choosey and can detect a crook film.

Many people feel the market for Australian historical films has been exhausted. Do you agree?

No, it's just a question of what constitutes the market. Half the population of Australia is under 25 and, though the people who make arty films would hate me saying so, a good proportion of that under-25 group has a hamburger mentality. The audience consists of blokes who drive Holden vans with "Sandman" painted on the side, and who take their girlfriends to see **Grease** and **Saturday Night Fever**.

Historical films are basically nostalgia pieces for the oldies. But people can see nostalgia free every night on **The Sullivans**, so there has to be something in the film they can't see on television.

I always get upset when I hear people raving about the technical excellence of Australian films — after all, who cares. Ninety per cent of an audience goes for content, they don't care if there are clicks on the soundtrack or if the first shot is overexposed.

The main problem in Australia is that people make square pegs for round holes. They say, "I'm going to do this, I don't give a damn about the overseas market and it's going to cost $600,000." You point out that there is only a tiny market for such a film, and they still say they want to make it. That's when I become cynical, because it is never their money they end up losing.

Have you ever submitted an investment proposal to the AFC?

I put an investment proposal up to the AFDC for one project, and investment proposals to the AFC for another, when they were newly formed. I didn't even bother trying with **ABC of Love and Sex**, because I was unofficially told at a cocktail turn that it would be pointless.

When **Felicity** was ready to go, John Daniel told me not to bother putting anything in writing as they wouldn't invest. He said they would loan me $40,000, at interest, and when I asked whether this meant they would repossess my red M.G. if the film didn't work, he said yes.

I had anger flash before my eyes at all the films which they had invested in, and which obviously weren't going to return any money. So I told him politely that I would find the money elsewhere.

All this makes it very difficult for an independent like myself if I want to do some ads. I have to pay, if I decide to go to the Milan Film Festival with Felicity, there will be no grant paying for it — I'll have to sell my car.

Now, if you have 50 per cent government money in your film, all sorts of doors are opened. You can go to them and say you want to go to the Polish Film Festival and sell the television rights to Sweden, or whatever, and they will give you the money.

You can't do that if you are independent, and that's why I am broke. It's a hard existence and there is always the temptation to go and do a full-time job. It's a bastard, because I want to be rich by the time I am 35 and I have only four years to go.

The Film and Television Producers' Association of Australia has proposed asking the AFC for money to allow certain producers time to set up new projects. Do you think that is a role the AFC should be fulfilling?

I don't believe in a hand-out society, and I don't believe the AFC should be doing any of these sorts of things. It should be the merchant bank it says it is, and the criterion for investment should be a producer's ability to tie up a release before shooting — not whether some pseudo-screenwriter likes the script.

If a project has at least a quarter of the film's budget put up by a distributor, you should get some money — either on loan or investment — because that means it's a going concern. It is a guarantee that the film will be released and it's the sort of thing that would enable a film to be made overseas.

Perhaps it shouldn't always be contingent on distribution money, because if you are taking a risk, you should be able to show that you can put your money where your mouth is. For example, you may get $50,000 from a private investor, but the distributors won't put up any money, even though they will guarantee a release. That should still be enough.

What happens is that filmmakers tend to play off one commission against another. They go to one and get half the money, then approach another for the rest. The only investment they put in is $8000 in deferred salaries.

Concluded on P. 157



Jenny and Felicity at the riverside, preparing to sunbake. **Felicity**



Late at night in their convent dormitory, Jenny and Felicity explore lesbian love. **Felicity**



After the wedding. Natalie Bate as the bride and Bruce Spence as the groom Dimboola

DIMBOOLA

Jack Clancy

Jack Hibberd's wedding reception play, *Dimboola*, first produced at La Mama in Carlton in 1969, has been seen by about 350,000 people. It has been staged in town halls, mechanics' institutes, hotel lounges, and R S L and church halls, as well as regular theatres.

Its attractiveness as a film property lay in the number of people to whom it would already be known, also, as it is essentially a comedy, an under-supplied commodity in recent Australian cinema. The difficulty was that the element which had made it such an extraordinary success in live performance — audience participation, as the audience *becomes* the guests at the reception — was impossible to duplicate on screen. The play's text, therefore, had to be reshaped and more emphasis put on such contributory rituals as the bucks' night and the kitchen tea.

The production company, Pram Factory Productions, chose **Dimboola** as its first project for obvious reasons. It was one of the Australian Performing Group's great successes at the time when it was an innovative force in Australian theatre. Also, the element of comedy was particularly suited to the APG's energetic, physical style. In fact, some of the members of the original Pram Factory cast are in the film production: Max Gillies, Bill Garner, Evelyn Krape, Tim Robertson, Fay Mokotow, Kerry Dwyer and, most notably, Bruce Spence in his original role of Morrie the bridegroom. Max Gillies has been transformed from Mutton, one of the hangers-on, to Vivian Worcestershire-Jones, a character newly-created for the film version, he is a visting British journalist come to study the quaint ways of the local inhabitants, even to the point of dressing up in drag to inveigle his way into the kitchen tea.

THE SHOOTING

As Morrie and Maureen plight their troth, the 1.45 goods train to Adelaide, as if on cue, announces its departure with a siren blast and a loud clanging of metal. The Catholic church in Dimboola, where the wedding is being shot, is opposite the railway station and VicRail's activities present director John Duigan, cinematographer Tom Cowan, and sound man Lloyd Carrick with some problems. They are fighting a rather close battle against the number of hours of afternoon light left and every interruption is crucial. Still, they are all, outwardly at least, patient men, and even when a star-struck child extra (pushed on perhaps by a star-struck mother) ruins a take by hamming prominently for the camera, the re-shoot is announced without fuss or recrimination.

For a shooting schedule which needs 30 speaking parts, complicated logistics with locations at Dimboola, Jepart and Melbourne, and such extra complications as a fire, a pub fight, a bucks' night brawl, a town band and a very large and extended wedding reception, the budget of $350,000 seems meagre,



On location in Dimboola. Left to right: John Weiley (producer), Paul Ammitzboll (grip), John Duigan (director), Tom Cowan (director of photography), Jan Kenny (focus puller), Walter Dobrowolski (first assistant) and Larry Eastwood (art director)

especially since this was trimmed from an earlier figure of $420,000.

But the production is on schedule and under budget in the fifth week of shooting in Dimboola itself, with only the reception (to be shot in a church hall in an inner Melbourne suburb) to be done after that — this, despite some early mishaps, some none-too-obliging weather, and the difficulties for Duigan and Cowan of using Panavision for the first time.

PANAVISION

The decision to use Panavision was made after long discussion. It will add extra cost to an already reduced budget, but the decision has been, according to Duigan and Cowan, justified so far. They feel the wide frame is the most appropriate format for the crowd and group scenes, particularly the reception.

If all those people who have seen the play, and felt themselves to be part of the action, come to the film they will want something of the same sense of being involved. The wide frame enables the incidental characters to be included, and helps achieve the kind of breadth and density of composition which will bring this about. It is also ideal for the vast Wimmera landscapes and the country town's spaciousness.

Tom Cowan is very pleased with the effect of particular shots — one especially, a pub interior where the depth of field enables three layers of action to take place at different levels. I am reminded of Jacques Tati, the greatest living director of comedy films, and Cowan agrees that this kind of effect is beautifully suited to visual comedy.

The Panavision camera has not been without its problems, and director and cinematographer have had to learn to master it. Fortunately, focus-puller Jan Kenny has a wide knowledge of Panavision and proved indispensable, especially in the early weeks of shooting.

One related problem was choreographing the camera movements, because those movements found necessary for the camera were not immediately compatible with the traditionally energetic APG style. Fight sequences and pratfalls had to be diagrammed with precision, and anything less than spot-on was unacceptable.

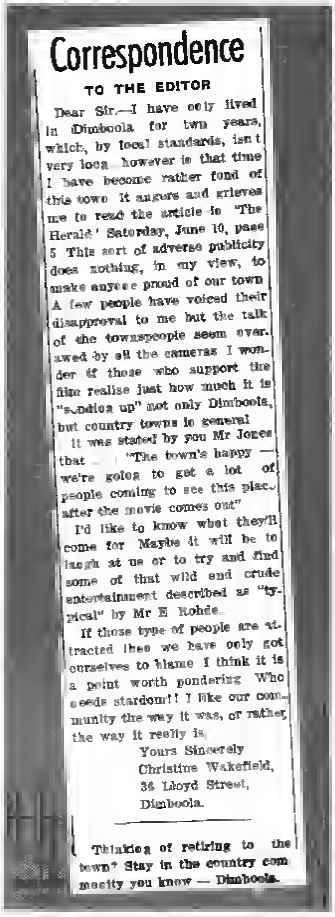


Shooting **Dimboola**. Left to right: Lloyd Carrick (sound recordist), John Duigan (director), Tom Cowan (cameraman) and Jan Kenny (focus puller)

THE TOWN

The response of the people of the town of Dimboola and district has, on the whole, been great. *The Dimboola Banner*, which features in the film, has devoted so many column inches to the production that one wonders what filled its pages before the production team came. Occasionally there is the odd discordant note, such as the letter from one suspicious Dimboola lady who wonders whether the townspeople are silly to get excited over a film which is probably going to send them up as yokels anyway.

One local in the Dimboola hotel remarked to me that this view shouldn't be taken too seriously. "She's a newcomer, anyway. She's only been here a couple of years."



Correspondence

TO THE EDITOR

Dear Sir,—I have only lived in Dimboola for two years, which, by local standards, isn't very long, however in that time I have become rather fond of this town. It angers and grieves me to read the article in 'The Herald' Saturday, June 10, page 5. This sort of adverse publicity does nothing, in my view, to make anyone proud of our town. A few people have voiced their disapproval to me but the talk of the townspeople seem awed by all the cameras. I wonder if those who support the film realise just how much it is "sending up" not only Dimboola, but country towns in general.

It was stated by you Mr Jones that ... "The town's happy — we're going to get a lot of people coming to see this place after the movie comes out."

I'd like to know what they'll come for. Maybe it will be to laugh at us or to try and find some of that wild and crude entertainment described as "typical" by Mr E. Rohde.

If those type of people are attracted then we have only got ourselves to blame. I think it is a point worth pondering. Who needs stardom!! I like our community the way it was, or rather, the way it really is.

Yours Sincerely,
Christine Wakefield,
36 Lloyd Street,
Dimboola.

Thinking of retiring to the town? Stay in the country community you know — Dimboola.

THE SCRIPT

The view of the town, however, is a problem. Should the film make easy, satirical fun of "local hicks" or, while retaining its comic drive, emerge as a celebration? The script has been through numerous rewrites, and it was the fourth version that was rejected by the Australian Film Commission which seemed to find it unfunny, unseemly or unacceptable.

The film is now funded through $120,000 from the Victorian Film Corporation, $75,000 from the New South Wales Film Corporation, $80,000 from the Greater Union Organization and the rest from private investors.

Hibberd's theatrical writing has its own individual and distinctive style of rhetoric — think of all those rolling cadences of Monk O'Neill in *A Stretch of the Imagination*. He has rarely chosen to work in a realist mode and has done his best work in stylized, larger-than-life caricature and stereotype. John Duigan's three previous films were all scripted by himself,



An enraptured Shovel (Dick May) listens to the tones of the Rev Potts (Barry Barkla)



Aggie and the groom's parents Mrs McAdam (Irene Hewitt) and Mr McAdam (Alan Rowe)

with differing degrees of success (**Mouth to Mouth** is effectively sparse in its scripting and **The Trespassers** probably over-written) and were all very realist in style. And at the time of writing, while Hibberd was a big name in Australian writing, Duigan had not yet won the notice brought by laudatory reviews of **Mouth to Mouth**.

Through rewrites, and with Hibberd's active presence on location, the working relationship between the two must have led to some tension, yet there is evident respect for each other. Both acknowledge that fights did take place over several scripting points — presumably Hibberd to retain, Duigan to cut or insert.

There is a kind of creative tension in this situation, held in delicate balance by the unmistakable feeling of co-operation and teamwork which one senses in the whole operation. It reminds one of the early days of APG productions when writers, producers and cast collaborated in what must have seemed to outsiders as gigantic family brawls. Strict adherence to the auteur theory would be difficult here.

ACTORS

This sense of co-operation is probably best seen among the actors. Talking to each of them brings the same response: "This is a terrific team to work with. Everything is great" — and so on.

Sceptical of showbiz enthusiasm — that conspiracy of confidence which is an unspoken part of any production and will be stronger than ever towards an outsider like myself — I am still impressed by the genuineness of the enthusiasm. It is best expressed by Val Jellay, an experienced performer with a totally professional outlook. She points out that there are three distinct groups of actors here — the Pram Factory people, of whom only a few, like Spence and Gillies, have had extensive film experience, the television people, like Terry McDermott and Barry Barkla, and the old hands from theatre and vaudeville like herself.

Jellay feels that the three groups are working very well with each other, and that the combination is a fruitful one.

Perhaps this sense of teamwork emerges from the fact that this is a comedy — a rare and difficult thing in Australian cinema — and a comedy of celebration. When I asked John Duigan how he was enjoying the experience of directing comedy, after his two very serious films, he replied with the straightest of faces that some of his friends have been kind enough to suggest that, on the evidence of those films, he would do best in comedy.

RUSHES

The day's rushes are viewed in the Star Theatre, opposite the Dimboola Hotel. It is a bare and cheerless hall, but the enthusiasm for the rushes is uninhibited. The scenes are also encouragingly funny. Gillies as Worcestershire-Jones, bicycles into town as the town band, playing the Dimboola Water Music, parts to make way for the fire truck charging towards the fire in the hairdressing salon. Aggie's dryer, and her hair with it, have gone up in smoke, and fire-truck, ambulance, Dangles' old Galaxie convertible and the town band, still playing merrily away, converge on the spot in a scene of splendidly-orchestrated chaos.

The presence of the fire-truck and its Country Fire Authority volunteers raises, for the first, and presumably only time, the problem of censorship. Permission for the CFA to take part in the film was granted on condition that the Regional Fire Officer was present to ensure that "all proper procedures are observed". (As Hibberd remarked, they wanted to be sure that only good examples of their work were shown to the world.)

The incompatibility between their real-life procedures and the demands of carefully staged and timed comic business result in this requirement being overlooked. A later letter from the CFA points out that this hasn't occurred and wants to see the finished film. Will this be the first film where the right of final cut is given to a rural fire brigade? ★



Dimboola stills — Punch Hawkes

Aggie (Val Jellay) is helped out of the beauty salon by the Rev Potts after her hair dryer has caught fire



INDIAN CINEMA

A HISTORICAL SURVEY

Though one of the world's most prolific film industries Indian cinema is little recognized in the West. Most Indian films are highly commercial, but pockets of independent filmmaking have occasionally appeared. The Bengali renaissance in 1930, and the "transitional" cinemas of Kerala and Karnataka are two examples. In the following article, Bangalore film critic N N. Sachitanand surveys Indian cinema from its beginnings in 1912, and places in perspective the New Cinema of India.

BIRTH OF AN INDUSTRY

Cinema came to India in 1897, only 19 months after it was born in France.[1] On the evening of July 7, 1896, the Cinematographe program of the Lumiere brothers was exhibited by their agents at Watson's Hotel in Bombay. A year later, Hiralal Sen, a young science student of St Xavier's College, Calcutta, gave up his studies, imported projection equipment and launched the first Indian film exhibition company — the Royal Bioscope Company.

In 1899, Save Dada, a professional photographer, took the first steps towards an indigenous cinema by shooting a local coconut fair. By 1901, Hiralal Sen had started shooting sequences from popular stage plays in Bengali, one of the major Indian languages, and, in 1903, commenced making shorts. The country's first news short was made in 1905 when Jyotish Chandra Sarkar filmed the movement against the partition of Bengal province, led by Sir Surendranath Banerjee.

In 1907, India's first permanent film theatre, the Elphinstone Picture Palace (now the Minerva), was put up in Calcutta by J.F. Madan, a Parsee businessman dealing in provisions who later became the overlord of a vast film empire comprising more than 100 cinemas.

In 1912 came the country's first "full length" feature film, **Pundalik**, the life story of a Hindu saint. It was shot from a stage performance and released in Bombay on May 18 by Dada Torney and N.G. Chitre.

However, the present multi-million rupee Indian feature film industry of more than 500 feature films a year — the most prolific in the world — was born largely through the courage and vision of Dhundiraj Govind Phalke, better known as "Dada Saheb" Phalke.

A photographer, engraver and blockmaker by profession, Phalke decided to make a film after seeing a Western passion play, **Life of Christ**. He was convinced that a similar religious film, based on Indian mythology and scriptures, would be popular with the Indian masses.

When he started, the odds were against him: he was past middle age, he knew next to nothing about filmmaking and he had very little financial resources. But he managed to teach himself filmmaking, made a brief trip to London to buy equipment, scraped together barely sufficient finance and started shooting in a makeshift studio, which was a friend's house in a Bombay suburb.

Phalke had no trained assistants. It was practically a one-man show, starting from perforating the raw film, to casting, costume designing, shooting, editing and processing.

On April 2, 1913, he was able to show India's first totally indigenous feature film, **Raja Harishchandra**, to a select audience at Bombay's Olympic Cinema and on May 3 he found it a commercial release at Bombay's Coronation Cinema.

In making **Raja Harishchandra**, Phalke opted for the Melies formula of cine-magic (trick shots, special effects, etc.), instead of the Lumiere brand of realism, thereby influencing the orientation of Indian commercial cinema towards fantasy, a predilection which it has not been able to shake off till today.

With **Raja Harishchandra**, Phalke also created a genre of films — the mythological — that is as unique a product of Indian cinema as the Western is of Hollywood. Like the Western, the Indian mythological film has its own set of heroes, heroines, villains and vamps (the gods, goddesses and demons of the Hindu pantheon); its unique style of costumes and settings, fight and action sequences, and a basic morality stance of Good ultimately triumphing over Evil. Like the Western, the Indian mythological film has maintained a captive audience.

Soon after Phalke's pioneering effort,[2] the cinema craze swept the nation and a number of production companies entered the field. The main centres of film production were Bombay, Calcutta, Hyderabad and Madras.

The two decades of silent films before the advent of the talkies in the early 1930s were heavily influenced by the Hollywood product, particularly the frothy social comedies, romances and stunt serials. Among the most famous and popular screen personalities of that era was an Australian girl whose daring stunts earned her the admiring sobriquet, "Fearless Nadia". India also had its own Douglas Fairbanks sen. in John Cavas, a sprightly Parsee actor.

In Calcutta, the Tajmahal Film Company, established in 1922 by a group of culture-conscious lawyers and stage actors, under the leadership of B.K. Ghose, made the first conscious effort to bring to the screen Indian literary classics of such famous Bengali authors as Sarat Chandra Chatterjee and Rabindranath Tagore. Unfortunately, the company faded out after only four productions, but a start had been made and others took it up.

Film censorship was introduced in 1918, the objective being not so much the controlling of prurient material but the prevention of any anti-British Raj material. Thus, the silents of the Indian screen were replete with semi-clad, cleavage-and-leg-showing actresses and passionate kisses that outdid those of the contemporary American cinema. All this lascivious liberalism, however, inexplicably disappeared with the advent of sound, to be replaced by an Indian brand of pseudo-puritan sentimentality which rules the cinema to this day.

THE TALKIES

The Indian talkie was heralded by Ardeshir M. Irani's Imperial Film Company, which released **Alam Ara**, a historical romance, on March 14, 1931, at the Majestic Theatre in Bombay.

The 1930s and '40s — nostalgically recalled as the Golden Age of Indian Cinema — saw the establishment of the norms, conventions and peculiarities that govern the bulk of present Indian cinema and set it so far apart from other world cinemas. Taking its inspiration from the traditional and folk theatres in India, which it soon displaced in popularity, the early Indian talkie shaped itself around song, dance, mime, fantasy and morality to become, not a distilled Seventh Art, as Arthur Knight described cinema, but a kitsch of all the performing arts.

The middle-class values of the filmmakers were unconsciously imposed on their films and characters, and, without any pressures from the censors, an unofficial code of 'cinemorality' became entrenched. An example of this was the depiction of women. The heroine was not supposed to smoke, imbibe alcohol, swear or be dressed in revealing apparel. She was to be chaste till the end (i.e., virginal if unmarried, or devout and faithful if married), and good women, according to a distorted perception of Indian tradition, should be shadows of their fathers, husbands or sons.

On the other hand, the vamp would be "tainted" by Western mores. She would smoke in public, swear, drink, move about in revealing "Western" attire and be generally promiscuous. It was characteristic of the Indian cinema's growing alienation with reality that filmmakers totally ignored the fact that 80 per cent of India's population was rural and that village women had no inhibitions about smoking, drinking or swearing.

The freedom and spontaneity of the silents disappeared with the onset of the new morality. The romantic kiss was banned by the filmmakers (kissing in public was considered

1. The birth of world (and French) cinema is generally taken to be December 28, 1895, when the Lumiere brothers exhibited their Cinematographe to the public for the first time.

2. Phalke went on to make more than 100 features and shorts, including a film on how films are made — an education subject no other filmmaker had thought of then.

Opposite: Smita Patil as Bindo, the village girl confronted with the intoxication of city life personified by a visiting doctor. A scene from Shyam Benegal's **Manthan**, a film about the establishment of a dairy co-operative in Gujarat.

'unIndian') and depiction of sexual intimacy was limited to a fond embrace. This gave rise to a whole social galaxy of visual cliches to depict love and sex — two flowers touching, a couple of birds billing and cooing, cuts to waterfalls, ocean surf or exploding fireworks, and so on.

The biggest change brought by the advent of sound was the film song — the trademark of Indian cinema. Borrowing from the operatic tradition of Indian folk theatre, the early Indian talkies developed the songs as a device which could substitute for dialogue, a continuity sequence, a transition for time as well as place, a flashback cue, a commentary, etc.

In particular, the use of the song to convey the romantic sentiments of the singer — something that only the musicals of Hollywood had attempted — became an inevitability of most film. This practice persists today, the only difference being the addition of dance movements of the singing artistes, an innovation introduced in the 1940s. In fact, in the making of a normal Indian film, the song situations are carefully placed during the scripting, and the songs are composed and recorded long before the shooting begins. It is even common for producers to have the songs ready before the script is prepared. Film music directors, and background singers like Lata Mangeshkar, are stars in their own right, and the box-office fate of a film more often than not, is decided by the quality of its songs.

It was also during this period that gaudy, flamboyant sets became common, as did the studio-manufactured story with its incredible twists of plot, numerous coincidences and tear-jerking melodrama. These factors still maintain a firm grip over the commercial Indian film.

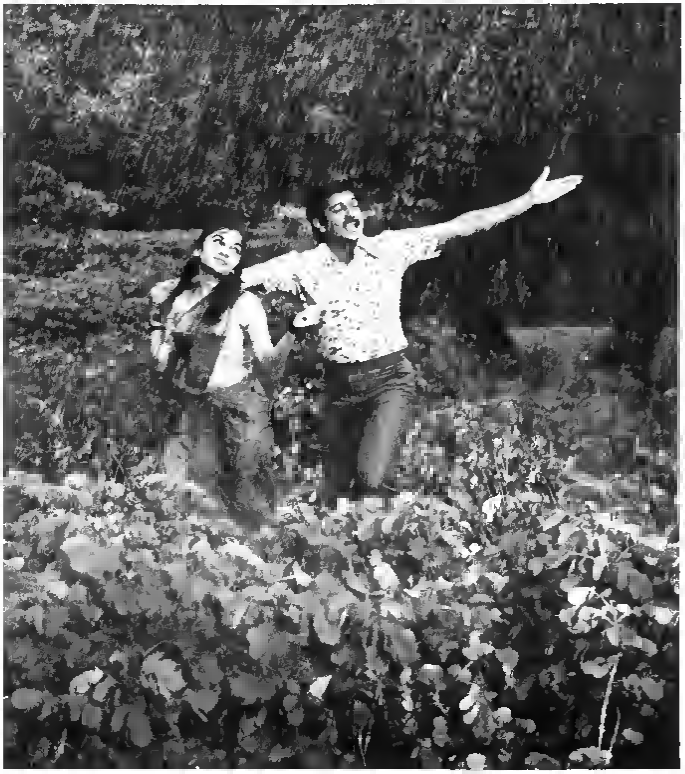
If, despite all this, the films of that period are looked upon as qualitatively superior in treatment and total effect than the present mass-audience cinema, it is because there was then a certain restraint, sincerity of theme and closeness to reality which is totally absent in present-day Indian films.

The 1940s were the days of the studio system, similar to those of Hollywood, and technicians and artistes were salaried staff, with the producer as supreme head. Among the many production companies that flowered, B.N. Sircar's New Theatre, Himansu Rai's Bombay Talkies and V. Shantaram's Prabhat Pictures were the most important, followed later by Sohrab Modi, Mehboob Khan, Pacholi, Raj Kapoor and others.

The general run of productions tended to avoid contemporary reality — the accent being on historical, mythological, folklore and fantasy films. But there were certain exceptions, notably the films of V. Shantaram which explored such sensitive subjects as Hindu-Muslim relationships, rehabilitation of prostitutes and marriages of young girls to old men.

There were others, too. Nitin Bose portrayed the new, emancipated Indian woman in **President**, the Marathi film, **Savkari Pash**, depicted the plight of indebted peasantry, K.A. Abbas drew a grimly realistic portrait of the man-made Bengal famine which claimed three million lives in his **Dharti Ke Lal**, K. Subramaniam exposed the ill-treatment of widows in Brahmin society in his Tamil film, **Balayogi**.

The biggest impact of the entry of sound in Indian cinema was the development of the regional or language cinema. Tamil, Telugu and Kannada films were made in Madras, Punjabi and Urdu in Lahore, Marathi in Kolhapur and Poona, Hindustani in Bombay, and Bengali in Calcutta.



Romantic duet in the rain — Indian film style. Prashant Nanda's Pahelli.

The hitherto monolithic film audience was now fragmented, though films in Hindustani (or Hindi as it is now called) assumed dominance over the Indian market because of the propagation of that tongue as the national language by the leaders of the independence movement. Thus, in a way, the Hindustani film became a significant cementing factor, binding together the various lingual and ethnic groups of India.

POST-INDEPENDENCE

A change occurred in the structure of the Indian film industry after World War 2, independence and the Indo-Pakistan partition. Vast liquid funds, earned in the war-time blackmarket and brought over by affluent displaced persons from Sind and West Punjab (which went to Pakistan), became available for immediate investment. The money was poured into the two get-rich-quick areas where few questions were asked — real estate and filmmaking.

This plentiful supply of ready finance broke up the organized and orderly studio structure, bringing into existence an anarchic freelance system supported by fly-by-night producers. Cinema was substituted by commerce and the vicious star system was born. What was an orderly industry turning out tolerable films became a bedlam in which the ethics of film-making were abandoned and the industry turned to making what sold, instead of selling the films it made.

In the past 30 years, this system of pandering to the least common denominator of audience taste has steadily and drastically debased the wants of the Indian mass audience.

Post-independence Indian cinema has had three significant phases. In 1948, a musical extravaganza called **Chandralekha** created box-office history across the country. The maker of the film was S.S. Vasan of Gemini Productions, Madras. The film was a romance, well mounted with action and exotic dances.

Soon, other banners from Madras-Prasad Productions, Bauhini Pictures, AVM, etc., started producing a genre of Hindi films which captured the all-India market and became famous as the "Madras Masala" — essentially corny family melodramas upholding joint family values and middle-class morality. Because of their more methodic work system and prompt, handsome payments, stars from all over India, particularly Bombay, gravitated towards Madras, which dominated the film industry till the early 1960s.

With the dawn of the '60s came industrialization and modernization of the Indian economy. The mood of the box-office changed. The mushy sentiment of the family

socials produced in Madras fell out of favor and gay, fluffily romantic musicals, replete with Western-type songs and dances, gained popularity.

This wave was ushered in by **Tumsa Nahin Dekha**, made by Masir Hussain, a Bombay based filmmaker. It had a rugged hero, a saucy heroine and a climactic cliffhanger free-for-all between hero and villain. The latter has now become an ingredient of most Indian films.

These films were more modern in the culture they depicted e.g., the heroine became more liberated in dress and deportment. However, the fundamental, middle-class morality remained, albeit a little muted.

TRANSITION

The late '60s and '70s have seen two major transitions in the Indian film scene. One was the entry of smuggler financiers and traders into the film industry. These gentlemen saw filmmaking, and its vague accounting procedures, as an ideal outlet for converting their tax-evaded income into legitimate money. Most of this money was concentrated in Bombay and, consequently, the nexus of commercial filmmaking shifted to this financial capital.

The second major transformation was the switch-over to color. Glamor became the commanding factor and sex common, though not sex of the frank European style — censors in India still prohibited kissing and nudity in indigenous films.

Sex was essentially voyeuristic, in the form well-endowed females in teasing costumes, nightclub sequences featuring steazy dances, amorous scenes bordering on the erotic, rape sequences structured and photographed to exhibit as much of the female anatomy as permissible, songs with suggestive lyrics and dialogue with double meanings. Filmmaking became an exercise in projecting vulgar eroticism that often bordered on the ludicrous.

The other main ingredient was violence. Films were littered with knock-down and dragout fight sequences. Fight "composers" and stuntmen became overnight stars.

In this period, Indian cinema plunged to its lowest, the control of the industry slipped into the whimsical hands of a few artistes, singers, directors and composers who commanded the box-office. Producers became arrangers and fixers, concerned mainly with getting together the team of stars and fixing their dates.

The situation has become so crazy that today the top stars work in as many as 40 films simultaneously, hopping from one film set to another, often located in various corners of the country. Studio hacks churn out plots and characterizations tailored to suit the public image of the stars, while film budgets become bloated as producers are caught in a vicious circle in which they have to spend increasing amounts to recover the astronomical costs.

Quality is the first victim. This is why, although India is the most prolific film producing country, it has made no qualitative mark on the international scene — except for Satyajit Ray. But then, Ray's films are seen more outside than in his own country, where his audience consists of a bare fringe of the urban intelligentzia. Today, despite his international renown, the first Hindi film made by Ray (**The Chess Players***) is facing difficulties in being released because commercial distributors are doubtful about its market value.

NEW DEVELOPMENTS

Fortunately, in the past few years, there has been the welcome emergence of two new types of cinema. One is a genre of modestly-budgeted entertainments without the excesses that disfigure the usual glossies, and which are not totally devoid of intelligence. Labelled the "Transitional Cinema" by some critics, this type of film is proving quite popular in the cities and gradually involving the bigger names in Indian cinema.

In other genre, which spells hope for a qualitative revolution in Indian cinema, is the Regional Cinema in the deep south, particularly the off-beat films in Kannada and Malayalam(two main South Indian languages).

Till recently, it was the Bengali cinema that was in the vanguard of qualitative film-making, endowed with a sincerity to the native culture, an abjuring of crass elements, sensitive direction and realistic acting. But now several films from the southern states of Karnataka and Kerala have not only broken the Bengali monopoly on quality, but even won praise in international film festivals. More encouraging still, these films are being seen in their respective regions by the average cinemagoer, giving proof that quality cinema has an audience in India.

In the late '60s, under the patronage of the Film Finance Corporation (FFC), which is headed by B.K. Karanjia, a series of low-budget films, totally new in concept, content and execution, and made by young, virtually unknown but innovative filmmakers sincere to the medium, created a ferment in critical circles in India and overseas.

Unfortunately, because of their very esoteric nature, these films have made no mark at the box-office. However, the technique and forms employed by them created a ripple among conventional film-makers and brought some change into the stale, formulae-ridden commercial cinema.

The financial failure of the Indian New Wave films brought down a blitzkrieg of criticism, most of it unfounded and vested, on the FFC. The New Wave was therefore shortlived, though it aided the regional cinemas, with subsidy assistance from the various State governments, in becoming the cradle of innovative and artistic cinema in India.

The making and marketing of films in India has become a costly business because of the adoption of the 35 mm format. Thus, innovative and artistic films made on shoestring budgets are at a distinct disadvantage. Even the 35 mm exhibition network is very limited, for a population of 650 million, the country has only 8000 permanent cinemas. Most of them are concentrated in urban centres, leaving uncovered about 70 per cent of the population living in rural areas and small towns.

The problem is, in the latter areas the size of the potential audience in each locality does not promise adequate returns on the investment in a 35 mm theatre. The production and exhibition of films in 16 mm would be cheaper and ideally suited to Indian conditions. Although this idea has often been raised, no one in the film industry has so far taken up the challenge.

India has a National Film and Television Institute and a National Film Archive, both located on the campus in Poona in the premises of the once famous Prabhat Studios, where V. Shantaram made his classic films of the '30s. Both institutions were established in the '60s long after the recommendations to set them up were made by the S.K. Patil Film Enquiry Committee in 1951.

The Film Institute has courses in acting, scriptwriting, direction, cinematography, and sound recording. While the graduates of the acting, editing, cinematography and sound courses are now welcome in the industry, the direction and scriptwriting students are not. Their innovative thinking, born of their exposure to avant garde world cinema, makes them unfit for making the jejune films which are the staple output of the Indian film industry. Some of these directors were helped by the FFC to make their own films, and others have migrated to the regional cinemas.

The National Film Archive is attempting, with its limited resources, to collect and preserve old Indian films, its most successful achievement to date has been in securing a few reels of the first Indian feature, **Raja Harishchandra**, made by Dadasaheb Phalke. Unfortunately, it has not had the same success in tracing the print of **Alam Ara**, the first Indian talkie.

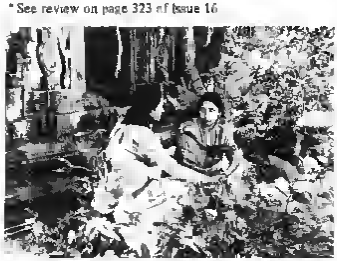
Some of the filmmakers who can be expected to lead Indian cinema to a qualitatively brighter future are Shyam Benegal, M.S. Sathya, Basu Bahacharya, Basu Chatterjee, Gulzar, Mani Kaul, Bhim Sain, Shivendra Singh and others, of the Hindi cinema, Girish Karnad, B.V. Karanth, P. Lankesh, Girish Kasaravalli, N. Lakshminarayan, of the Kannada cinema, Adoor Gopalkrishnan, K. Sethumadhavan, M.T. Vasudevan Nair, Aravindam, of Malayalam cinema, Satyajit Ray, Mrinal Sen, Tapen Singh, Purnendra Pattrea, of the Bengali cinema, and K. Balachander, of the Tamil cinema.

The list is by no means exhaustive and new names are being added every day. If the 16 mm movement comes to stay in India, a qualitative revolution may well be a possibility. ★

* See review on page 323 of Issue 16



A typical song and dance item from almost any Indian film. The above scene is from Mahendra Sandhu's **Agent Vinod**.



Natural location and lighting, unglamorous and realistically-dressed artistes — a characteristic image of a regional film from Karnataka. Girish Kasaravalli's **Ghatashaddha**.

INDIAN CINEMA

SHYAM BENEGAL

One of the highlights of the 1978 Melbourne and Sydney Film Festivals was Shyam Benegal's **Manthan**. Concerned with the formation of a dairy co-operative in the state of Gujarat, the film examines several contemporary issues — in particular, the role of urbanized Indians (characterized by the veterinary doctor) in determining the future of village farmers.
Benegal was the guest at both festivals and while in Australia he spoke with Tom Ryan and Scott Murray.

In "Manthan" you suggest a connection between the political and sexual lives of the doctor. Both contain a degree of repression, reflecting his inability to become involved with either the woman or the town . . .

This is one of the more important themes of the film, and not many people outside of India notice it. One must realize that the leader of the team is an urban, Western educated Indian. He wants to become involved and function as a catalyst to change, but he cannot overcome his patronizing attitude. To a certain extent he is aware of this, yet he still regards himself as being different to everyone else.

For example, take his attitude towards the village girl. He hides behind what appears to be a moral commitment, but it is his sense of superiority.

Yet the repression does not appear solely within the character, but more part of an overall cultural code . . .

No, it's the character, and not anything to do with cultural codes.

There are two aspects of this: one is his commitment to work. As one of those straight and true people he has to live up to the image of being straight and true, not merely to himself, but to the people working with him. This is why he holds himself back.

More importantly, however, this aloofness is a mask which prevents him breaking through to the people. In fact, it is the chap he kicks out who easily communicates with the villagers.

This is an aspect that is seen more clearly in India, because it is part of our social milieu.



Shyam Benegal (right) during the location shooting of **Manthan**.

The wife of the doctor is very standoffish with the villagers. While this is partly explained by her caste, she also appears to consider her husband and herself as part of a new elite. . .

Absolutely. She is an urban Indian and she feels that, having been educated, she is different and better than those living in a village. She can't bear staying there, and she keeps contact with urban society through the radio, which one hears in the background playing Indian film songs.

She also makes many equations between the importance of the village to her husband and the importance of herself. This is a typical, urban attitude to the countryside and its villagers. There is always a status aspect.

Is this gulf between urban and village people widening?

Yes. Anybody who receives any kind of education automatically leaves the village for the city. This in turn adds to the number of unemployed there.

Those who become conventionally educated don't want to return to the land. Attempts are now being made to change this, but it will take a long time and something drastic has to be done.

Is the problem accentuated by those who come from the outside to "help"?

To a large extent, yes.

Is it because they impose a particular culture?

Yes, that of an urban culture. They make a dream out of consumer civilization.

While agreeing with your earlier criticism of the doctor, there did not seem anyone else capable of becoming a catalyst. So there is an irony, in that the people necessary to motivate change are greatly limited in many other ways . . .

Yes, and that is my point. You are bound to have these limitations, but one shouldn't fear them. After all, change is not going to happen overnight.

Do you see Moti and Bhala's desire to restart the co-operative as the beginning of a new generation?

Yes. Somewhere a chord has been struck, somewhere people have become aware that if they don't become militantly involved there is no chance of change and everything will revert to the status quo.

But Moti and Bhola don't have the advantages or skills of the Western-educated doctor. The ending is, therefore, pessimistic, because no matter how enthusiastic they are, one can't see them beating the dairy owners' hold over the town . . .

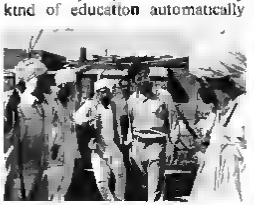
This is something for us Indians to find out. It is a contemporary problem and one surfacing all over the countryside. Sure Bhola and Moti get together and wish to continue with the co-operative but their enemies are still there. The head of the village council is still the same man with the same attitudes if anything, he has succeeded with the political bosses in getting rid of the team from his village.

Then you have the same private contractor and so on. It is these people they will have to fight and without the help of the team.

One popular notion of American cinema is the undercutting of the happy ending, on the one hand



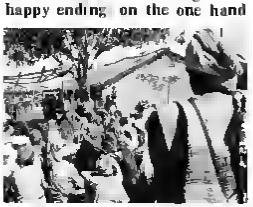
Bhola (Naseeruddin Shah) and Bindo (Smita Patil).



Dr Rao (Girish Karnad) the leader of the team, stirring the villagers into action.



Veterinary surgeon turned doctor Dr Rao with patient.



An early meeting of the dairy co-operative.

appearing optimistic, but subtly contradicting it on the other. This could be said of "Manthan".

I don't think I have what one would call a conventional ending. It is not up-beat, and in terms of the personal story it's certainly down-beat, but in terms of the society which it tries to picture, the film leaves the audience with an awareness of the problem.

I wanted a realistic ending, one that was neither optimistic nor pessimistic. In a sense, I do point to a future that has not been solved, but I suggest the choices that have to be made, the directions that must be taken.

You also point to all kinds of problems in the past. . .

Yes, because the problems of the past have not been solved.

Such as caste. . .

That is a problem that will not be sorted out easily. It will have to be an organic change, because caste has had its place in Indian society — after all, it was an organic development, not an imposition. It was something necessary for a certain society to function successfully.

Now it has reached a point of decay where it is used to oppress people, but it cannot be wished away or changed by legislation. It will only change by confrontation between castes by people fighting for their rights and demanding the privileges they have never had before.

"Manthan" was sponsored by members of the Gujarat dairy co-operative. What pressures were on you to make a "supportive" film?

None at all, I could have made a different kind of film had I wanted to.

Strangely, what the film suggests is not so much a victory, as a call to change via confrontation. And this is why an organization that supports the development of co-operatives in the fashion shown in the film does not necessarily succeed.

A distinction is often made between a political film, one which calls attention to its own form, and a film about politics, one which is a film in the mould of "Manthan". How appropriate do you think that is to the sort of films being made in India?

Well, this is why I am very interested in the form of our popular film. I want to see whether serious ideas can be communicated validly through it. I hope to reach a much larger audience and speak in an idiom and language they can understand more easily than the one I have used in my films so far.

During a recent seminar, you listed three categories of Indian films: romantic, humanist and that actively concerned with change. You put "Manthan" in the third category, though to me it is a humanist work. . .

I was trying to point out a difference between filmmakers whose attitudes are active — attitudes that shape the direction or thrust of a film — and those who are more quiet and observing.

Mind you, an active filmmaker often makes his film at the cost of losing out on the aesthetic quality. To me, it's not an important loss.

In essence, you see aesthetics as being somewhat reactionary. . .

No, it is just I have never agreed with the notion that film can function as "art for art's sake". Film is far more social than say, painting, which is an individual occupation. A film lying in a can is meaningless.

Are you interested in directing comedy?

Yes. In fact, I recently made a farcical comedy which was sponsored by the children's film society. I want to do more comedy, particularly of the socio-political kind.

Are you able to keep in touch with cinema outside India?

Ever since I made my first film, I have been accompanying my films to festivals abroad. This gives me an opportunity to keep in touch with foreign films.

Do you feel this contact has influenced your work?

I am sure it must have, but there hasn't been any conscious input. I relate much more strongly to my environment than to other directors' work.

INDIAN CINEMA

India produces more films than any other country, yet very few are shown in foreign markets. . .

That's not true. A lot are shown in North African countries, parts of Latin-America, Middle-East and South-east Asia, and the Asian sector of the Soviet Union. And in all these countries the films are very popular.

The reason they don't draw a Western audience is because they function on a level of sensibility which is very different to the sensibilities developed by Western audiences for their films.

Yet in recent years we have had access to a lot of Japanese cinema, which is also culturally very different. . .

It is not just the cultural difference, but the form of the film. Our films are usually three hours long because audiences want to get their money's worth. They are full of songs and dances, and now the big thing is to have Western-style cabarets and kung fu — as well, of course, as the conventional boy-meets-girl type of story.

Does the lack of sales in Western countries also reflect the success of Indian films in their own market?

Yes, that is one of the major factors. If you are moving into a new market, your product has to be shaped in some degree by the demands of that market. But Indian films, by and large, make a profit in the national market and don't have to orientate themselves to foreign markets.

The Japanese, however, have to because they cannot support their own industry.

Have you thought about working outside India?

I have done some television work in the U.S., but I don't know whether I could easily relate to a culture that is different from the one in which I have grown up — in creative terms, that is.

What pressures are there on you working in India? Censorship is obviously one. . .

Censorship problems exist to some extent, though I wouldn't call them major.

There are tremendous pressures of different kinds in terms of financing films, getting showtime in cinemas, distribution, etc. These are the key problems, because every country's film industry is shaped mostly by economic forces and India is no different.

In the U.S., you can function outside this and still make films — on Super 8 or 16 mm — and it doesn't need major financing. But in India you can't, because everything related to film is very expensive, you end up in the industry whether you like it or not.

Apparently you have formed a company in an attempt to help bypass this situation. . .

Yes, we have set up a co-operative and we hope it will start operating in the next six months. There are about a dozen directors involved, and they are trying to make different kinds of films. One director is even trying to do so very much within the conventional framework of the popular Indian cinema.

This raises the question of the "transitional cinema". . .

The term "transitional cinema" was developed by a friend, but I tend to disagree with it as a definition. Essentially, there is no transitional cinema. Several people thought they could make films in the popular mould, but without selling the popular ingredients. However, when they made successful films they became caught up in their success and turned this new form into just another commercial formula. That was the end of transitional cinema.

Concluded on P 163



Bhola and Bindo with Dr Rao (right)



Jubilation over being paid higher prices for their produce by the co operative



Kulbhushan as the village "sarpanch"



The co-operative's rival — the established corrupt dairy owner

Triumph Hawkes

Sonia Borg

"Storm Boy" is a phenomenon of the Australian cinema, a gigantic commercial and critical success. It was adapted from Colin Thiele's novel by Sonia Borg.

Borg came from Germany in 1961 and worked as a television actress before becoming an actors' tutor at Crawford Productions in Melbourne. Turning then to writing, Borg has scripted episodes of "Homicide", "Division 4", "Matlock Police", "Rush" and "Power Without Glory". Her latest feature is another Colin Thiele adaptation — "Blue Fin".

It was on completion of "Blue Fin" that screenwriter Paul Davies interviewed Borg on her Victorian farm.

People are obviously going to see similarities between "Blue Fin" and "Storm Boy" — the sea, the storms, the lone boy in close contact with nature. How are they different?

Blue Fin is an action film, while **Storm Boy** is more concerned with relationships. It is a poetic film, that is probably the greatest difference.

Most adaptations of books involve the screenwriter making critical judgments about what is to be left in or cut out. How much collaboration did you have with Colin Thiele on this?

Colin didn't want to be involved in the scripting. His only condition in allowing the South Australian Film Corporation to do a film of *Storm Boy* was that they didn't turn it into a sex comedy — I was told that when I was given the book.

I had no contact with Colin until it was finished. He then read the script, and as he was upset about a few things we discussed it and made a few compromises. In the end, he was very happy with the film.

I think Colin trusts me and knows that I am not trying to do something bad with his books. He has read the second draft on **Blue Fin** and likes it. But we made a lot of changes during the third draft. I don't know what he feels about it as I haven't spoken to him.

People think that adapting a book is very much a process of cutting things out, of restructuring and making scenes out of narrative, but it's not like that at all. You must recreate what the author felt and it is, therefore, essential that you have the same outlook as the author.

What do you see as the central themes of the two books?

One of the themes in *Storm Boy* is the boy learning to accept death as part of life, it is a growing up. There is also the relationship between father and the son, and the importance of love in all its aspects — love for nature, love for another person, the importance of love in the life of children.

In *Blue Fin* we have the theme that if a child is constantly told he is no good, he will feel a failure and ultimately become one. In Snook's case, he is confronted with a big challenge and a chance to prove himself. It is a big turning point in his life.

Both screenplays deal with father-son situations where the father is fairly severe . . .

In Thiele's *Storm Boy* there is a beautiful relationship between father and son. We had to change that because the film needed more development, we made the father a tougher character.

It is just a coincidence that there is a similar relationship in **Blue Fin**. I would like to get away from father-son situations because it becomes tedious if you have to do it again and again.

What do children look for in a film that adults don't?

I believe you must never write down to children, you must be honest. I don't think there is much difference between children and adults, though children obviously wouldn't look for things they don't understand, or haven't experienced.

I feel you can write almost anything for children if you go about it the right way.

One of the prevailing notions about "Storm Boy" was that it appealed to adults as well as children . . .

I have tried to get that same reaction with **Blue Fin**, though I don't know whether it's going to work.

It is very important to touch on problems which affect adults as well as children, one must remember adults often remember what it was like when they were children. One can usually work on that.

The boys in "Blue Fin" and "Storm Boy" live very close to the poverty line, but both have fantastic playgrounds — Streaky Bay and the Coorong. Do these playgrounds take the heat off the struggle for existence — even romanticize it a little?

It is possible. In some ways, **Storm Boy** makes people realize that there are other things in life than those present in a materialistic society. One of the reasons for the success of **Storm Boy** is that it shows up something that everybody longs for.

I am not keen on writing about the so-called upper-middle class — probably because I don't know enough about them. I am sure they have their problems, but I am not really interested in them.

The boy in "Storm Boy" is atypical because he grows up in isolation. Is this the exceptional quality other children find so attractive?

I often wonder what it is about the boy. But Greg Rowe has a marvellous personality, and his scenes with the birds are beautiful. He loved the birds, and that love came through in the film. The scene where the pelican plays with him and bites him on the leg, for example, was shot without Greg being aware of it.

Children are very quick to pick up falseness and phony acting. Greg was so sincere — that was probably what made him so appealing.

At the end of "Storm Boy" the boys asks: "Why did the hunters shoot the pelican?" His father replies: "There will always be men who are cruel, just as there will always be men who are lazy or stupid or wise or kind. Today you've seen what cruel and stupid men can do." Do you feel this is the operating philosophy of the book?

Yes. That is how Colin feels, and it is one sentiment I entirely agree with.

It's funny you picked that out, because I have always treated it as a key sentence in the film.

Does the film offer much hope for changing the world into one where cruel and stupid men can finally be overcome?

I don't think you can convert someone completely. You can't take a bully and make him see the beauty in things. But what you can do — and we tried to do this — is show the stupidity of violence. I am against violence, and we avoided any actual portrayal of it in the film — it all happens off screen.

We were also very intent on not making the hunters or vandals heroic, the same with the people on the boat. They were just silly businessmen, who were not doing anything special.

I was very conscious of not giving anybody the feeling of, "Gee, isn't that rifle beautiful, I would love to hit a bird with it."

That was one of the reasons we showed only the effects of violence. If you follow the boy in



Father and son in **Storm Boy**. Peter Cummins (Hide Away Tom) and Greg Rowe (Storm Boy)

his love for the bird, and then face its death, it is quite heartbreaking

Yet, there is the ever-present threat of natural violence. . .

Yes, and I think that's what you must learn to accept

There has been a lot of discussion about violence on television and its effect on children. Dr William Belson recently found that long-term exposure to television violence increased the degree to which boys engaged in violent behaviour. Yet you are offering the opposite view, you are showing the effects of violence rather than the motives behind it. . .

To some extent that is true, though it isn't a conscious effort. If I were to write the script for commercial television, I would have to treat it quite differently, they would want me to show the villains stalking the birds with their rifles and so on, and build up that aspect.

I think television does influence children. Why are there television commercials if they don't influence people?

Was "Storm Boy" a breakthrough for children, in that you weren't pandering to their usual expectations?

It may have been, though one of the beautiful things about **Storm Boy** was that we didn't care whether it was going to be a big success or not, we just did what we thought was best. It then became a terrific success, which was marvellous. It is a theory of mine that if you think only of the work you are doing, and try to do it as well as you can, the success will come.

At the same time you shouldn't ride your own hobby horse and pander to yourself, because you usually make a mess of it. But if you hit on something you feel strongly about — and you do it as honestly as you can — then you will always find people to appreciate it.



Greg Rowe as Snook at the moment he has the chance to prove himself. **Blue Fin**



Storm Boy and **Blue Fin** stills — David Kynoch

Storm Boy (Greg Rowe) with Mr Percival

There has been a lot of criticism of Australian scripts, in that they don't make passionate statements. How do you react to that sort of criticism?

Powerful, personal statements are very good, and I think one of the reasons many Australian films haven't done well is because they haven't said something that's important or definite enough.

What I am criticizing is self-indulgence. If you choose to make a statement it should affect more than just a small group of people, it must have something that a lot of people can identify with. This is why so many books are being adapted for films — authors are better at knowing whether something is worth saying.

Most screenwriters come from television, where you have to write very quickly. Consequently, you don't have time to think up important things. It takes a lot of training and self-criticism to find something really worthwhile to say.



Blue Fin, more a film of action than the poetic **Storm Boy**

There is often a similar pressure in filmmaking, in that, because of financial restrictions, the film has to start by a certain date. . .

On **Blue Fin** we worked like mad on the last few drafts to get it ready, but that was because my script editor, Harold Lander, kept pushing. He kept asking, "What do you think of this scene?", and we would often sit over one line of dialogue for hours.

People probably don't take enough time over scripts, but this is only one of the problems. There also needs to be more good advice, because the more criticism you get, the more objectively you can view your own work. Harold Lander was a tremendous help in this regard. Harold came in after I had done two drafts of **Blue Fin**, and also went with me to Streaky Bay.

At first he was very much a sounding board, coming up with ideas and so forth. Then he took over most of the discussions with the director and producer. To a large extent, this was because it was difficult for me to get away from Melbourne.

Has the discipline learnt while writing for television been a help or hindrance in scripting features?

It has helped me tremendously, but I have been very lucky. I learned dramatic art in Germany,



The water spout hits the tuna boat in **Blue Fin**.



Father and son in **Blue Fin**. Hardy Kruger (Pascoe) and Greg Rowe (Snook)

and while writing for **Homicide** and **Matlock**, I was occasionally able to work with actors.

Because of my training at Crawfords, I have a very commercial attitude towards filmmaking and don't go for the arty films. It is wonderful that there are people who want to make such films, but when I write something, I want it to be seen and liked by as many people as possible — especially children.

The more I work for children, the more I realize how wonderful they are. They are so vital, with so much goodness, and I think it is a beautiful thing when one gets through to them.

At the moment, I am doing my third script for children and adults, and though people might think I am typecast, I don't mind.

Do you feel the writer is often a forgotten element in the filmmaking business?

Yes, especially in the eyes of the public. People in the industry are aware of the importance of a good script when you read the major critics, like in *Time* magazine, they always list "Screenplay by ....." There has been a change in the attitude at that level, but not among the public. Somebody once asked me how many scripts I wrote a week.

I have been invited to the Pen Club to talk to authors, and I have been thinking about what I am going to say. I think writing a book is a much more intimate thing than writing a screenplay, because you only talk to one person — the reader — and you can afford to handle things differently. If the reader gets bored, he can skip a few pages and still catch up, but with a film you have to grab a number of people, all at the same time.

Do you find it very isolating sitting behind a typewriter, dreaming up scenes?

Oh, you have the wrong image, a screenwriter isn't isolated at all. For a start, you work on a film as part of a team — you have to do research, go to places and meet people. Anyway, if you don't know people, how can you write about them?

I do most of my preliminary work while doing other things, like vacuum-cleaning or feeding the horses. This is the most beautiful time, because I keep all the ideas in my head. After that, I scribble things down in longhand, which nobody can read, except myself. Then I type it, and as I am not a good typist, I have to retype a lot. These notes generally end up as a synopsis which I can give to people.

In the first few weeks you have to discipline your mind, otherwise it can shoot off in many directions. I usually set myself a target, like three scenes a day, and try to stick to it. The next day I read what I have written and I go on from there. Often I rewrite the first 20 pages three or four times, before I let anyone see them. Then comes my main problem — the ending, which is always the most difficult.

What do you do when you find yourself stuck?

Give up for the day, or go back and look at another scene.

Have you been particularly influenced by anybody's work in the past few years?

I have done so many adaptations it's difficult to say. And, I must confess, I don't often go to the films. I live in the country and unless I am sure what I am going to see will be beautiful, I don't go.

Do you like to have a close working relationship with the cast during the shooting?

It's nice if it can happen, but it doesn't generally work out. There are few directors who like a scriptwriter around when they are working.

As a rule, once you have written a script and handed it over to the director, all you can do is pray that he will see things the same way as you do.

Did you visit any locations while the film was being shot?

No, only beforehand. I went to Port Lincoln, since **Blue Fin** was set there, but the producers later decided that Streaky Bay would be more picturesque. So, before I did the third draft, I went out there.

Did that visit influence the draft?

Yes, it made a big difference. The sea, the beach — oh everything about it — had a tremendous impact on what I wrote.

There is a lot of detail in "Blue Fin" — the mechanics of tuna fishing, the life of the radio man in his shed and so on. How important is researching these aspects?

Very important, though there comes a time where you have so much research you can't see the story through it. Then you must cut back on the research. But even if you only use one-fifth of your research, it still gives the film a sense of authenticity.

I have to research practically everything I do because I haven't been in Australia for all that long — I came in 1961. I have to study things Australian writers wouldn't need look at.

Yet "Storm Boy" seems remarkably Australian.

Well, I believe I think as an Australian and I understand how Australians feel. I love the country and I love Australian literature, especially Xavier Herbert. If I have been influenced by anybody it would be him. I think he is marvellous.

Concluded on P 162



Francis Hawkins

MELBOURNE AND SYDNEY FILM FESTIVALS 1978

Scott Murray



Jeanne (Myriam Boyer) and her children. A scene from the extraordinary **The Old Country Where Rimbaud Is Dead**.

For many years the Melbourne and Sydney film festivals have closely paralleled each other and, with a half-dozen exceptions annually, they show the same films. The visit of Pierre Brisson, head of the Federation Internationale des Associations de Producteurs des Films, was therefore seen by many commentators as an indication of possible changes to the two festival set-up.

Though Brisson refused to comment on any changes FIAPF may have demanded (see boxed interview), it appears that in future only 30 percent of the films may be shown at both festivals.

Further changes to the Melbourne Film Festival came in July with the announcement that Albert Johnson, professor of film history at UCLA, would become the Melbourne festival's programmer. Erwin Rado, director of the festival for 22 years, will remain as director but he will be more concerned with organization.

The highlights of both festivals were for me Sohrab Sahid Saless' **Diary of a Lover**, Anja Breien's **Games of Love and Loneliness**, Kryzsztof Zanussi's **Camouflage**, Gunnel Lindblom's **Paradistorg**, Derush Mehrjui's **The Cycle**, Jean-Pierre Lefebvre's **The Old Country Where Rimbaud Is Dead** and Alain Resnais' **Providence**.

The first four have already been reviewed in previous issues[1], and Resnais' magical film needs more than one viewing to do it justice. I shall concentrate on the remaining two, as well as some of the other interesting but lesser films.

Jean-Pierre Lefebvre's **Le vieux pays ou Rimbaud est mort** (**The Old Country Where Rimbaud Is Dead**[2]) was perhaps the finest film. While beginning as a cleverly satiric look at the French and their country through the eyes of a Canadian searching for his roots, it becomes a powerful statement on emotional dislocation.

This shift is paralleled in a change of tone from the nicely sketched comedy inserts at the start — the cafe waiter determinedly placing a cup of coffee where the customer least wants it (in this case on the spot where he is writing postcards home), the taxi driver whose increasingly enthusiastic speech on sex and Paris is more than matched by the blind acceleration of his vehicle, the pointed contrasts between Algerians and Parisians and so on.

By the final scene, the tone is of reflection, a feeling of impermanence, of having found that bonds with others are as temporal as one's travels across the planet.

The two key scenes relating to this occur during Abel's (Marcel Sabourin) relationship with Anne (Anouj Ferjac). They meet at a cafe on the Riviera, Lefebvre placing them, through his cutting closer in space than the final shot indicates. He shows the difficulty of guessing or indeed resolving the distances people keep from each other.

Later, in the most moving and revealing moment of the film, Anne verbalizes the difficulty of accepting the importance of love and the lack of anything to replace it: "I prefer the pain of suffering to not feeling I am alive."

It is an old sentiment, one Dostoevski's characters know only too well, and its sadness and simplicity sum up an emotional stale the film has helped the viewer share.

The second important scene is the final sequence at Cassis (the disparity in pronunciation of the word being an amusing comment on the parochial rifts between Parisians and provincials).

Framed as if in a scene from **Boom**, Abel and Anne stand on a cliff overlooking the sea to the south. It is a composed and static image, though the camera actually moves. It catches and records a moment — but it is shadowy, their silhouettes against the sky impermanent and fuzzy. And as Abel says, "I feel as if I am part of a postcard but I don't know who to send it to."

There are many suggestions in the film that the emotional dislocation of Abel and his inability to form relationships out of his encounters with Anne and Jeanne is symbolic of the culling of Canada's ties with France. There are, as Abel finds, no roots, no links. It is a homeless world and, in this sense, Abel's state is political.

But while this connection is obviously important to Lefebvre (and clearly why he made the film), to non-Canadians it seems less important than the films evocation of an emotional sadness. The despair is mellowed and there is no anger — only a resigned knowledge of how life tails so dramatically to give one the things that could make it so magnificent.

Dariush Mehrjui's **Dayereh mina** (**The Cycle**) is like a nightmare. In this shocking tale of a boy's involvement in a world where blood is the currency of survival, Mehrjui conjures a vision of extraordinary blackness. As Mehrjui has said: "I wanted to reveal this drama in all its absurdity and painfulness before which I can express nothing but a feeling of profound horror."

Ali is a naive young Tehranian who, in

1. **Diary of a Lover** (*Cinema Papers*, No 15, p 225), **Games of Love and Loneliness** (No 15, p 309), **Camouflage** (No 17, p 29) and **Paradistorg** (No 16, p 305).
2. This is a more accurate translation than the festival-adopted one of **The Old Country Where Rimbaud Died**. The difference is between where Rimbaud physically died and where his legacy is dead — which the film is essentially about.



Ali (right) and his father at the tea stall they set up in a Tehran street. **The Cycle.**



Dirk Bogarde as Claude in a scene from Alain Resnais' **Providence** from a witty intelligent and thoroughly English screenplay by David Mercer

trying to get his sick father into a large hospital finds that the system is corrupt, and that bribery is the only way to circumvent it. With the sole exception of a nurse who shows him some kindness, Ali encounters only the corrupted. With no sense of right and wrong he drifts with the crowd and ends up working for the blackmarket — buying blood from drug addicts and selling it to hospitals where it kills as many patients as it helps.

Mehrjui's choice of protagonist is vital. It is his inability to set up a personal morality that allows him to be swept along. It is not a deliberate suppression of any moral feelings. It is his primitive innocence that is so corruptible and that is a problem particular to countries like Iran where a religious and by Western standards backward people are brought into a modern materialist world. In the process the external moral systems (such as the Moslem religion) have been jettisoned and many people have become lost. The present demonstrations in Tehran by right-wing religious protestors are part a protest at the (perhaps necessarily) strained bonds between old and new orders.

The character of the nurse is also relevant here. Women have been repressed by religion and culture for centuries in Iran but under the Shah they have abandoned the veil and the moral codes that go with it. So while the nurse's kindness to the boy stands out against the acts of pettiness around her, there is also the suggestion that she, sexually, is as adrift as Ali.

Yet while finding much that is relevant to Iran it is easy to ignore **The Cycle**'s wider relevance. Mehrjui's disgust is with man in general while it is the sadness in the way he tells his tale that demonstrates the hurt and love he feels towards his people.

In **The American Friend**, Wim Wenders' study of friendship emerging out of crisis is a striking binding of themes that have haunted his previous films.

Here, an art-restorer, Jonathan (Bruno Ganz) is persuaded by Ripley (Dennis Hopper) to commit a murder. Through an elaborate medical hoax Jonathan is made to believe that his latent leukemia is terminal. Promised a fortune in money he agrees to the plan and thus ensures stability for his family.

Jonathan is a victim but he is not alone. Ripley, the homeless American is undergoing a crisis of identity and although through his contact with Jonathan he develops a strong sense of friendship, he is little sure of himself at the end. By jumping from one side of the game to the other he destroys the game and his need for involvement in it — even though his changing sides is positive in terms of saving (temporarily) Jonathan's life.

This aspect of the film works well. It is with other themes that Wenders handling is surprisingly clumsy. The sense of American corruption gripping Europe is badly done, and his visions of a "raped" Paris and a "lost" Hamburg are too polarized and loaded with significance.

The dialogue suffers similarly with Hopper mouthing over-significant thoughts into a portable tape-recorder (a device the film doesn't handle well). Two such lines are "There is nothing to fear but fear itself" (an echo of "I'm afraid of fear" in **Alice in the Cities**) and "I know less and less who I am." It is obvious that Ripley feels cut adrift, and such dialogue is unnecessarily precise.

More damaging to the film is the haphazard structure. Often it appears the film has been salvaged during editing and there are several annoying loose threads. (the snippet about the porno film being shot at the beginning or Selya de la Manilou calling out "Take it easy cowboy" to Ripley from a Manhattan window, for example).

Wenders has admitted being in a state of flux while making the film and his indecision about several issues (such as the degree of Ripley's amorality) is very evident.

Most disappointing however is the set-piece murder on the train. It is clumsily directed and the startling appearance of Ripley as he comes to save Jonathan is predictable. The murder of the Defence Metro station in Paris is much more chilling and effective but almost negated by the much-praised pull-back from the television monitors thus revealing that no one has been watching as we first believed. The sequence is forced and unnatural and lacks the magic of **Kings of the Road**.



The family in retreat at the "summer place". Gunnel Lindblom's **Paradisbarg.**

Concluded on P 158

While in Melbourne as guest of the festivals, I interviewed Pierre Brisson about his visit and asked him what FIAPF's role was with regard to film festivals.

Festivals, from our point of view are for the promotion and sale of films. We pay attention to how a festival is organized, how much coverage it gets in the press, the number of distributors and importers, both national and foreign in attendance, and so on.

How many festivals are endorsed by FIAPF?

About 30, but there are different types of festivals: competitive events, non-competitive events, festivals solely for shorts, and so on. These are classifications not categorizations as some non-competitive film festivals are more important in the promotion of films than competitive ones.

Are FIAPF regulations constantly under review?

We have a meeting every year where we decide the minimal conditions that must apply to ensure the artistic and economic development of an industry in a particular country. I then send them to all the festival directors and ask them to comply with them. It is a kind of a international gentleman's agreement.

For whom should a festival be organized?

Distributors, film producers, critics and, if there is room, the public. The most important role of a film festival is the promotion of films.

What can FIAPF do to ensure festivals make sufficient effort to promote and sell the films they show?

Nothing. A film festival is a free market for distributors and critics, much like a motorshow. It is a free choice situation. All conditions set down by FIAPF relate solely to organization.

It is rumored that your visit to Australia has something to do with the proposed changes to the film sharing arrangement between Sydney and Melbourne.

There is no problem about Sydney and Melbourne.

Further pursuit of the question led nowhere.

Do you consider the rival Federation Internationale des Festivals Independents a threat to FIAPF?

What you say does not exist. I am sorry but your information is wrong.

But FIFI has existed for many years. The Perth Film Festival for example, was a member.

But it is faded.

The Directors' Fortnight ...

That has never been a member.

Edinburgh is still a member...

Edinburgh is not a film festival. It is an Arts Festival. Is that clear?

Indeed, end of interview.

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*FIFI consists of the Internationales Forum des Jungen Films (Berlin), Quinzaine des Realisateurs (Cannes), Edinburgh Film Festival, Mostra Internazionale del Nuove Cinema (Pesaro) and Film Internebenal Rotterdam.

Taking SATURDAY NIGHT FEVER *Seriously*

Denis Altman

Saturday Night Fever, currently one of the biggest grossing films in Australia, was recently discussed in my first-year politics class. Of the 80 students, only three of them had seen the film. When I suggested there were good sociological reasons for taking the film seriously, only a few of them were interested.

One reason is that the film — and its star, John Travolta — have been relentlessly promoted as pure entertainment, a mindless American product that does for disco music what **Star Wars** did for robots. Given the snobbism and vague anti-Americanism of most university students, it is perhaps not surprising that many choose to ignore it.

Yet **Saturday Night Fever** seems to me worthy of much more serious consideration. Firstly, its popularity invites some explanation. It is part of the current disco craze which is part of a more general development of consumerism that is proceeding apparently unchecked by the economic recession.

Secondly, **Saturday Night Fever** seeks to do much more than provide a skeleton for some pretty mediocre music and some less mediocre dancing, even if its publicists have gone to some lengths to disguise the fact. In particular, **Saturday Night Fever** poses, whether unintentionally or not (which probably doesn't matter very much), the problem of why people acquiesce so willingly in a system that gives them so little — and others so much.

For the central characters of **Saturday Night Fever** — working-class, Italian-Americans in one of the less-devastated areas of Brooklyn — discos provide the sort of fulfilment and escape that sport provided for slightly older generations.

The central character, Tony (John Travolta), enters a dancing competition at the local disco because it is the only way he can distinguish himself. In his search for a partner he becomes involved with a girl from a similar background who has already begun to move out of the restrictions of working-class Brooklyn (and has done so by the physical move across the river to Manhattan).

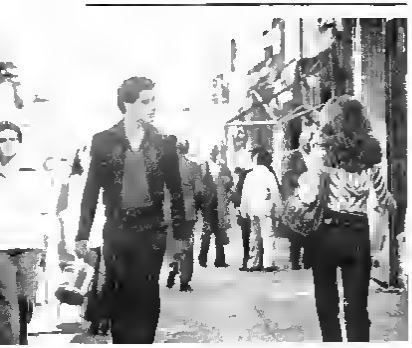
As always in American mythology, escape is seen as individual. For example, Tony and the other dancers (and too schematically we see one black and one Puerto Rican couple in the final contest) clearly have no conception that common effort could change the circumstances of their lives. Like so many recent American films — **They Shoot Horses Don't They?**, **Joe**, **Rocky** — **Saturday Night Fever** emphasizes the absolute dominance of the idea that one lives and dies by individual effort.

No one in **Saturday Night Fever** can be seen as part of the ruling class, or even, to use that deliberately confusing term, the upper-middle class. Yet the existence of a group of people who benefit from the continued restricted life of Tony and his friends is a constant presence in the film.

Tony's future seems confined to the local hardware store, where the other employees have already worked most of their lives, and to a reproduction in his "private" life of the rigid family structure out of which he comes, and which is based on a sharp distinction between those women one fucks and those one marries. ("Have you decided if you're a nice girl or a cunt?" he asks one of the women in the film. "You can't be both.")

The restrictions of the traditional working-

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Tony (John Travolta) on the way back to the hardware store and probably a permanent existence



Tony and his parents — a typical working class Italian-American family living in Brooklyn

class family background — and Tony's family might well be cousins to that depicted in a not dissimilar film, **Looking For Mr Goodbar** — are shown through the crisis that hits Tony's parents when his brother decides to leave the priesthood and renounce celibacy. It is more tragically revealed in the case of one of his mates who has made a girl pregnant and for whom marriage and abortion seem equally inconceivable — and who dies in the end in trying to live down his reputation as a coward.

That we see these dilemmas totally from the viewpoint of the men, and that the men have the most rigid and oppressive expectations of women, might lead some to criticize the film as sexist. It seems clear, however, that the film's makers don't share the views of their characters: most importantly, they see how this type of sexism oppresses men as well as women.

The very limited possibilities for human relationships available to Tony and his mates are summed up in the ending where he seeks to establish some sort of meaningful friendship with Stephanie, the girl who has begun her climb out of working-class life, and who under a veneer of sophistication and bitchiness is as vulnerable and scared as the rest of them.

Stephanie, ridiculous as is her incessant name dropping ("Guess who came into the office today? . . . Laurence Olivier"), is the only person in the film who perceives the possibilities of a better and richer life, and the need to escape Brooklyn to find it. In the end Tony follows her — but we are less sure that he will succeed, that he has any future other than the dead-end security of selling paint in the hardware store for the next 40 years. We are used to films that show resignation and repression among Italian peasants, we are less aware of how this persists among Italian-Americans who, according to the prevailing myth, and beside their non-white neighbors, are seen to have "made it".

Against the boredom and restrictions of everyday life, the disco has gained a new importance, an image of glamor that keeps people contented by giving them the illusion that everyday life can be escaped — at least every Saturday night. But the film fails to capture the full impact of a disco — to do this it would need much more noise and smoke, and a greater feeling of physical crowding and discomfort than is possible in a cinema.

Yet we do see the way in which "Saturday night fever" is the promise that makes the rest of the week bearable: that keeps people plugged into the system; that brings them together in an environment where there is the possibility of seeming release combined with commercial control. Thus the first shots in the film show Tony spending more than he can afford on a new shirt for Saturday night.

Discos — the biggest ones in the U.S. now cater for thousands rather than hundreds — are the logical successors to Roman circuses, football matches and pop concerts. There is a mindlessness about disco music — its loudness, the extreme simplicity of its beat, the banality of its lyrics — that seems retrograde after the much more subtle music of the 1960s and early '70s. (The same comment can be made about punk music, except that it is more genuinely the product of the working class to whom it appeals. Disco music, on the other hand, is the ultimate form of consumerism.) It is very appropriate music to accompany the new conservatism of the late '70s, and **Saturday Night Fever** suggest ways of viewing this conservatism.

There seem to be two factors, one major and one minor, that are behind the prevalent social mood in most Western countries. The first is quite clearly the failure of almost any of the capitalist economies to find a quick way out of the recession that hit in the early part of the decade. In the short run, at least, this had made people much more cautious about proposals for social change and much more suspicious of government initiatives. I doubt this will remain the case, sooner or later the failure of governments to restore growth will presumably lead to a sharper polarization (this is already apparent in Italy and Britain).

The second factor is the apparent moralistic backlash that is suggested by phenomena such as the Anita Bryant campaign, the activities of the Festival of Light and the anti-abortion moves in New Zealand. So far this seems largely an Anglo-Saxon phenomenon, and indeed can be over-emphasized here.

Over the past 10 years there have been major changes in the extent to which traditional moral values are imposed by the state, and the "backlash" seems the inevitable accompaniment of such change.

But the decline of traditional morality does not by itself amount to liberation, that, if nothing else, is the theme of **Looking for Mr Goodbar**. In **Saturday Night Fever**, Tony's brother can leave the priesthood more easily than he can find a substitute, just as Tony can be led to perceive the limitations of his life more easily than he can move into a genuine alternative. Discos, like drugs, black out people's dissatisfaction and provide them with the illusion of greater freedom, one has fantasies of a huge strobe-lit disco bearing the name "Repressive Desublimation" *

Thus **Saturday Night Fever** is sad because the characters dimly perceive that things could be other than they are, they are aware of no alternatives except to slowly move up the status ladder, which is the path chosen by Stephanie. (One might note that in a sexist society the path is different for women than for men, and it is not always necessarily in men's favor.)

For Tony's father, success is measured by his earning power, for his mother the great failure of her life is to have a son, who having opted for the priesthood then drops out. For Tony, success seems to be winning a disco competition, but when he does win he finds that it is rigged. He rejects the victory, perhaps because he senses that the next day nothing will have changed.

There are no revolutionaries in **Saturday Night Fever**, there are not even any articulate condemnations of a life that is, for the richest city in the world, amazingly provincial and narrow. (This could well contrast with a black film of the same sort, as one of the few resources of black Americans is their sense of the language, passed down through a strong evangelical church tradition.) But for those who talk of the way in which capitalist society mistreats its working class, while allowing them the illusion of the good life, there is a great deal to be learnt from the film.

Saturday Night Fever is the latest in a series of films to have come out of the U.S. in the past few years that explore the realities of working-class life, with its mix of relative affluence, considerable violence and sexual (and sexist) repression. One thinks of **Rocky**, **American Graffiti** or **Citizens Band**. (The last was shown at the Sydney and Melbourne festivals, and, very oddly, has failed to find an Australian distributor.) Most important of these films is undoubtedly **Nashville** (though its class basis is less clear than in the case of the others).

All these films bear the mark of American intellectual disdain for the working class, though **Saturday Night Fever** less than most. In a country so relentlessly determined to portray itself as homogenously middle-class, they represent an important breakthrough, a return to the tradition of films dealing with working-class life which has always been a minority strand in American films. ★



Tony listens as his brother Frank (Martin Shakar) explains why he left the priesthood



Tony and Stephanie (Karen Gorney) on their way to winning the disco competition but it proves only a transitory success



Tony, the loner, unaware that common effort can change the circumstances of his life

* Repressive desublimation" is a term used by Marcuse to mean the apparent relaxation of sexual repression, but in such a way as to further incorporate people into the existing social system.

ALAIN TANNER



The early 1970s saw the birth of the Swiss cinema, perhaps the most innovative and refreshing in Europe. Three directors stood out: Alain Tanner, Claude Goretta and Thomas Koerfer, all of whom have managed to maintain the standard of their debuts with a series of remarkable films.

Alain Tanner's first feature was "La Salamandre" ("The Salamander"), starring Bulle Ogier, and was followed by "Retour d'Afrique" ("Return to Africa"), "Le Milieu du monde" ("Middle of the World") and "Jonas, qui aura vint-cinq ans l'an 2000" ("Jonah will be 25 in the year 2000"). This last film was written with British writer and painter, John Berger, and has generally been hailed as Tanner's masterpiece.

In the following interview, Jan Dawson talks with Tanner about his films, in particular "Jonah", and his relationship to the Swiss cinema. Tanner begins by discussing his involvement with John Berger.

We don't actually write a script together, we just talk about the project, the ideas, the characters, and so on. This is the stage where I need John.

When we feel we have enough material, I take everything home and begin to write. We work this way for two reasons: firstly, John knows and agrees with my feeling that writing dialogue and doing a shooting script is my business; secondly, we talk in English, even though the film is in French, because John's French is not very good.

So there are two stages: gathering material and writing. When the script is completed, I show it to John, he may then make suggestions and change things here and there.

Are your characters joint creations?

It's very difficult, given the way we work, to sort out what is John's and what is mine. Some of the things are clearly his, such as the history teacher's speech at the beginning of **Jonah** and the discussion between the three men while making the onion tart. They were written in English by John, given to me, and slightly altered into French.

All the rest, as far as the dialogue is concerned, is mine, but what parts of the characters belong to either him or me is very hard to say.

Is it possible to pin down the genesis of the film?

Yes. In the case of **Jonah**, I wanted to make a film about what has happened to people eight years after 1968. As you know, '68 on the Continent was very important, perhaps more so than in Britain.

I didn't want to have a proper story, but I did want a number of characters. It was quite vague and I chose eight actors in a very arbitrary kind of way: eight, because I felt that six was not enough and 10 was too many. I chose four men and four women, though at the time they didn't know I was going to use them — they only found out six months later.

I collected photographs of each and showed them to John. Some of the actors he already knew, but the majority he had never seen. John is not very connected with the cinema world, he lives far out in the mountains.

From these pictures, we built up the characters.

Was it quite so arbitrary? Presumably, you were looking for different types . . .

Yes, of course. Different types, but all belonging more or less to the same family, all with rather funny kinds of faces. I felt from the beginning that it wouldn't be a realistic kind of film, but closer to comedy than narrative.

It's hard for me to talk in much more detail about the script. For me, it represents one year of my life: listening to things, meeting people, talking about friends who are not exactly like the characters in the film, but who are very near to them.

Since we did not have a proper idea of how to construct the film, we also worked in complete disorder. We put all our ideas for the different characters in a kind of big bag (metaphorically speaking) and then pulled out details to fit one or other of the characters.

Was the calling of all characters by the same initial, M, another part of the attempt to get away from realism?



Making the onion tart: one of the scenes in **Jonah** that is specifically the work of co-writer John Berger

I put their names in the opening titles to make people aware that there was something strange going on. I felt that the characters should have names beginning with the same letter to indicate that they are from the same family. It was partly a reference to the month of May (1968), and partly because M and A are the only letters we could find which began eight names.

All except Jonah. Doesn't that make him heavily symbolic?

Yes, but his name is already in the Bible, so I could hardly change that.

Were the switches between color and black-and-white also to indicate a break from realism?

If I remember correctly, this was planned from the beginning. I wanted the characters to be connected in many ways with reality, to resemble reality. They have jobs, children, they are trying to do something with their lives. I also wanted to involve their dreams, their memories and nightmares, and this meant using some old black-and-white news material, even though the film was going to be in color.

In films, the color of reality is usually black-and-white, but I decided to have the dreams in black-and-white and the reality in color. I reversed the terms.

You mentioned earlier that you wanted all the actors in "Jonah" to have a clown-like quality. I think this extends to your other films as well where, in terms of theme and content, they are pessimistic, yet very funny. They manage to achieve a kind of pessimism without misanthropy . . .

Are they really all that pessimistic?

In terms of the characters' lives in "Jonah", it is an absolute downhill spiral, there is no suggestion that, politically, things are about to improve . . .

True, and that is why the character of Max, the only one who has been active in politics, is totally disillusioned. That's not just an idea of mine, it's the objective truth. All the activists from '68 are now completely blocked on small dogmatic things and totally isolated among tiny minorities, talking like priests and completely absurd, or . . .

So Max can be pessimistic, and he's probably right. But all the other characters in **Jonah** are not pessimistic.

However, the film is pessimistic . . .

If you think about politics in terms of institutions, and that the only hope is to overthrow institutions as they exist now, then there is every reason to be pessimistic. Even in the medium as opposed to the short-term, there is no reason for optimism.

Can you define, then, how you maintain this very sunny attitude to your characters — particularly in view of the bleak stage of the historical process that we are now in?

That is the whole point of the film. We know that, within the lifetimes of the people who are now in their early thirties, hopes are very narrow. So, instead of making a global revolution, we have to make small ones. That is what keeps the characters alive and makes the film optimistic as



Bulle Ogier and Jean Luc Bideau in Alain Tanner's **La salamandre**



Reflection: Jacques Denis and Olympia Carlisi in **Le milieu du monde**.



Josee Destoop in **Retour d'Afrique**. Tanner's film about small personal revolution









Top: The market gardeners, Marcel (Roger Jendly) and Marguerite (Dominique Labourier) and the would-be teacher, Mathieu (Rufus). Above: Max (Jean-Luc Bideau) and his tantric friend Madeleine (Myriam Mezieres)

well as pessimistic. They are trying to make partial revolutions — in teaching, in their relations with their neighbors, in their sex, etc.

But isn't that the same as in "Retour d'Afrique", where at the end it is clear that revolutionary politics don't have to be exotic and foreign: it can come down to doing small things on your own doorstep?

Yes. For a man, it's just a case of agreeing to look after a baby for one year: not going to work but having his wife go. For a couple, that's a partial revolution.

But in "Jonah", all the individual attempts of the eight characters to follow that formula of partial revolution end in failure. They are all worse off at the end of the film than they were at the beginning . . .

That's true, but not quite. Take Marco: he is teaching in a college with young children and he is a bad teacher, though he is nice to them. His first lecture is clearly a very bad one for children.

Then he realizes that he is probably more at ease with old people. And why not? I don't think it's failure to go from kids to old people.

The two market gardeners don't change — they just go on doing their job. They have to be tough with Mathieu, because the money problem is an essential element of the film, and a strong conflict on that level. All these people, whatever they are trying to do, sooner or later run up against the problem of money — whether it is a school or vegetables they are trying to improve.

The conflict is quite normal, and the fact that Mathieu has to stop running his school and return to work in a factory is, in one way, a failure — but he has also learned things. He is the one who can disperse the small prophecies and discourses best, because he is going to be put in a real situation of class struggle by becoming a worker again.

The little prophecies don't all go down the drain — they become part of the characters' lives, because they can do something with what they have learned from others.

Mathieu's final speech was meant to say that everything these people do, sing, think or say will be, and is, *recupere* (recuperated) by the system — unless they are placed on their real ground, which is the class struggle.

But today I realize that this isn't quite true: the most violent people against the ecologists are the communists because they think the ecologists will take away jobs. And the worst polluters base all their publicity on the fight against pollution.

All the same, it is not clear from the film whether Mathieu's return to work is a renewed struggle or an abdication . . .

On one level, it is an abdication, because he has to abandon his children at the school and make a living, he has to return to his former condition. But he knows, even if he has only gone back to earn money, that being there, among those people, he might perhaps have a better opportunity to make work what he has learnt.

I don't see the characters as retreating because they are not drop-outs, hippies or marginal types; they are all related to society by one thread, namely their work.

Top: The group with Max, the lapsed revolutionary and Marie (Miou-Miou). Above: Mathieu and two of his school class.

I have described them as being inside the circle of society — on the edge, but still inside. They cannot be in the centre because then they would belong to the silent majority, and that wouldn't have made a film. But they are not dropouts. Everything they do, think or say can operate on society.

What's missing from the film's reality (though not from the black-and-white flashbacks to '68) is the sense of a euphoric contact with a larger group of people . . .

The shot you are thinking of is related to Max. When he is with the tantra girl (Madeleine) and is embarrassed by her nakedness, she tells him to have a dream, the





Jacques Denis, Jean Luc Bideau and Bulle Ogier in **La salamandre**



Miou-Miou as Marie, the cashier in **Jonah** who secretly gives discounts to the poor and aged. She represents a continuation of the Bulle Ogier character in **La salamandre**

only thing he can think of is May '68. Then we cut to Marguerite (the market gardener), to her dream of addressing her customers through poetry — in this case, Pablo Neruda's *Ode to a Tomato*.

Another thing which I see as optimistic — though perhaps it belongs more to the filmmaking side than to the spectator — is the shape of the film. The way it works on the spectator's mind and eyes is very different from traditional narration, though it wasn't just a wish to be different that I made it this way.

Even relatively good commercial films work through a very classical type of narration which succours the spectator and turns him into a kind of sleepwalker.

In **Jonah**, we managed to make a spectacle *and* be entertaining. And, at the end, one doesn't have the usual feeling of relief. Due to a process of recognition of people, instead of mere identification with characters, — and that's quite different — when the spectator walks out into the street, I feel there is a little bit of something he can carry home. He can walk through the street in rather the same way he has been walking through the film. For me, that is perhaps the most important thing.

Did you consciously set out to make a film about contradictions?

Yes, because contradictions are around us all the time. If we make a parallel with electricity, they are the two negative and positive poles which make the current run.

"Jonah" seems to be, of all your films, the one which is kindest to its intellectual characters. They're not so isolated or out of touch with others. It is particularly interesting that it should be Mathieu who quotes Rousseau, therefore demonstrating that it is not the intellectuals or writers who have a monopoly on intellectual processes . . .

That was a very conscious decision — not only to mix the genres, but to have working people quoting Rousseau.

Maybe a source of the film's optimism is this breaking down of the traditional barriers between people and activities . . .

Yes, I agree with that.

Your being Swiss seems to emerge in your films in two different ways. There is the literal representation of modern democracy verging to the right; and there is Switzerland which, because of its linguistic and historical confusion, has became a kind of metaphor, literally 'le milieu du monde'. . .

Yes, in a way it is a metaphor. Switzerland is a very complicated thing. I don't feel Swiss, and I don't know what it might mean, because Switzerland is a political fiction more than a nation or people we don't have our own culture or language, we just depend on France or Germany or Italy. It's a country I don't like.

I can't say I make Swiss films, because "Swiss films" means nothing. I just make films where I live, which is Geneva, a borderline kind of place. If I think of Switzerland, it's mostly in terms of it being a warning to the rest of Europe in regard to normalization and organization of mental structures through capitalism, and the making of people function identically — producers and consumers. That, Switzerland has achieved.

I don't know how clearly this comes across in my films. When you work in a place, there are many things you do just because you are there, even without thinking about it.

Is your decision to stay in Switzerland a kind of personal 'Retour d'Afrique?'

No, it's purely opportunistic. I have a house there, and a family — that's the private side of it.

The film side is that we have been doing a job for the past 10 years, and I feel it's quite good, namely, to create from nothing a small film industry, independent from the big producing countries which surround us.

Being "outside" was in many ways a great advantage. When we started making co-productions we could pick up money from France. But, by being on the other side of the border, we had our own rules and ways of working. It's something that we are gradually losing, although I am trying hard to maintain it myself.

So when I say 'opportunistic', it's not in the bad sense of the word. It's an attempt to preserve an independent way of working — not for the sake of being independent, but because it produces a different kind of product.

Given the severe critique of Swiss society that emerges from all your films, given that you started making films in Britain and that John Berger, an Englishman, is only French by adoption, it seems almost masochistic to seek out a country you despise and then attack it . . .

Yes, but if I had become British, I would despise Britain. I despise France every time I go there. I love Italy, but I couldn't live there. Yet, there are also things about Britain and France that I love.

There is no place really, no "elsewhere". So why not be in Switzerland?

Would you agree that in your films, before "Jonah", you have been much tougher on the male characters than on the female ones? Maybe because the males have tended to be the intellectuals . . .

or because there was, in my own life, a strong influence through my wife of Women's Lib.

At one stage, the males — if they had some respect for the females — would react to the way I did at the time of **Retour d' Afrique**, when there was a strong Women's Lib influence in my private life. Now it's gradually changing and probably becoming more subtle — or more complicated — than we first thought.

Do you see Marie in "Jonah" as an extension of the Bulle Ogier character from "Le salamandre"?

Yes. In fact, **Jonah** is a kind of conclusion to a period of eight years work in feature films. I tried to put together everything I had learnt about characterization, story-telling, dialogue-writing, the use of the camera.

I had a hard time after **Jonah** trying to find out what I wanted to do and the way I wanted to do it. I know now, but it's taken me a year to think it through, to work on a lot of theoretical problems connected with cinema — the language, its relation to technique, to production ideology and so on. This is something I feel far too few people try and do. ★

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FILM CENSORSHIP LISTINGS

Reprinted from

Australian Government Gazette

Published by the Australian Government Publishing Service

JULY 11 — AUGUST 8 | **GENERAL**



Scene from **The Kentucky Fried Movie** an R rated spoof of television commercials.

MAY 1979

FILMS REGISTERED WITHOUT ELIMINATIONS

FOR GENERAL EXHIBITION (G)

Sarbe of Santile M Costa, Italy (1240.00 m)
Feta Nirgana (16 mm) W Herzog, W Germany (639.00 m)
Fumbling and Stumbling Period Studio Greece (1167.00 m)
Ghanti Of The Mirror W C Hon Hong Kong (1277.43 m)
Il Conte Di Matera (The Count of Matera) F Maiano, Italy (2575.00 m)
Mong Lan Chiang Hing Fai Film Co Hong Kong (2566.41 m)
Reglacci Not shown Italy (2625.00 m)
Rigolette Not shown, Italy (2451.00 m)
Slow And Softly Paros Studio, Greece (1 300.00 m)
World Safari (16 mm) J Field/Z Mangels, Australia (987.00 m)

NOT RECOMMENDED FOR CHILDREN (NRC)

Ballet Dancers F Fennschi, Italy (1160.00 m)
Bianchi Camilli D'Agosto Rusconi Film Italy (2508.60 m)
Death of a President J Kawalerowicz, Poland (4057.00 m)
E I S T R Jewison U.S.A (3895.00 m)
The Hound of The Baskervilles J Goldstone U.K. (2777.00 m)
I Berzani Kanen Dedici Mani (Martiani hose Twelve Hands) Not shown Italy (2600.00 m)
Ishjimia M Cacoyannis, Greece (3621.00 m)
The Last Waltz R Robertson, U.S.A (3154.4 m)
A Larrikin With A Heart Feme Studio, Greece (2364.00 m)
A Miracle Of Love C.C. Fe Hong Kong (2500.00 m)
Newstrail D Effick, Australia (3015.30 m)
The Other Side Of The Mountain E Feldman U.S.A. (2584.00 m)
Tigers Don't Cry A. Gilmey South Africa (2770.00 m)

FOR MATURE AUDIENCES (M)

All Sins Smaan Y Pripent, Italy (1600.00 m)
Barwy Ochronne (Camouflage) Film Polski Poland (2797.00 m)
Bitterness Of Ymnin (Seishun No Seisetsu) Toho Int. Co. Japan (2362.00 m)
Bruce's Fingers J Kong, Hong Kong (2715.57 m)
The Chant Of Jimmie Blacksmith F Schepisi Australia (3264.00 m)
Climbing Home J Hill mm, U.S.A (3535.00 m)
Dagny Film Polski Poland (2468.00 m)
Dear Summer Sister Scorsese/A.T.G Prods Japan (2656.00 m)
Eagle's Claw Not shown, Hong Kong (2550.00 m)
The End Of The World in Our Usual Bed in A Night Full Of Rain G Sha U.S.A. (2285.00 m)
Ellen Randeyroun A Peterse, U.K (3100.00 m)
Go Tell The Spartans A Solish/M Connell U.S.A. (3039.00 m)
House Calls A Wartsky U.S.A (2770.43 m)
I Never Promised You A Rose Garden M. Hanuman U.S.A (2506.00 m)
In Search Of Anna E Storm, Australia (2821.00 m)
Lukin The Absolver Canadian Studio, Greece (2264.70 m)
Monte Trashe (16 mm) J. Waters, U.S.A. (978.00 m)
Mouth To Mouth J. Sahlen/J. Delgan, Australia (2133.00 m)
Murder Of Girls Not shown W Germany (2460.00 m)
Natac Comes The Huntress R Chow Hong Kong (2715.00 m)
Neural Commandos R.R Shaw Hong Kong (3204.00 m)
Sheraz (16 mm) J Taggart/L. Roberts Australia (1428.00 m)
The Night The Prowler A. Beckley Australia (2783.00 m)
Patrick A Clinsons, Australia (3154.00 m)
Revolution Of Slaves M. Sarchielli (1251.5.00 m)
Shaolin Temple R Shaw Hong Kong (3456.00 m)
Steppenwolf F Sprague, Switzerland (2807.00 m)
Stroszek (16 mm) W Herzog W Germany (1662.52 m)
We Visited South East Asia Not shown, Hong Kong (2500.00 m)
Weird Is Out (16 mm) A Arkin U.S.A (1480.00 m)

FDR RESTRICTED EXHIBITION (R)

The All American Women MS Conde U.S.A. (2221.00 m)
Calender Girls EC Dietrich, Switzerland (2304.00 m)
The Executives' Wives W Van Fleet, U.S.A (1700.00 m)
The Happy Hooker (a) F Caruso, U.S.A. (2835.16 m)
Hitchhiker To Hell T Berwick U.S.A (2366.41 m)
The Iron Fisted Monk R Chow Hong Kong (2631.10 m)
Kidnapped Co ed F.R Freidel U.S.A. (2112.00 m)
Love Crazy Women J Correa, Belgium (2440.00 m)
The Young Tycoon G Dimitropoulos Greece (2465.00 m)

(a) Submitted for possible reclassification previously classified 'R' in Film Censorship Bulletin No. 8/78

Special Condition That the film will be shown only to its members by the Not mel Film Theatre of Australia in its 1979 Japan. History through Cinema season

Crag D Eist (Kaigansei) Gendai/Enga, Japan (3017.00 m)
Cruel Canning Ship (Kankosen) Unknown Japan (3072.00 m)
The Emperor And A General (Nippon No Ichiban Nagaihi) Unknown, Japan (4334.00 m)
The Heart (Kokoro) Nikkatsu Japan (3348.00 m)
A Hen in The Wind (Kaze No Naka No Mendori), Shochiku Japan (1975.00 m)
Menthen (The Churning) S Benegal India (3593.00 m)
My Father My Master (Padre Padrone) G.G. De Nara Italy (30 7.00 m)
Never Too Late (Nunca Ses Tarde) J. De Armiran, Spain (2825.28 m)
An Office Affair E. Riazanov U.S.S.R. (4350.00 m)
The Old Country Where Rimbaud Died J-P Lefebvre, Canada (2489.5.8 m)
Omar Gallani M. Allouache, Algeria (2550.00 m)
The Satsy (16 mm) K. Vidor U.S.A. (880.00 m)
Providence K. Hellwig, France (2906.00 m)
Ten Rest J. Heyer Annim is (2084.00 m)
The Seat Of Shame (16 mm) F Gerenger U.S.A. (945.00 m)
A Silent Love Not shown Hether ands (3287.00 m)
Spirited Children (Des Enfants Gates) B Tavernier France (3100.00 m)
Tent Of Miracles (Tenda Dos Milagras) N.P Dos Santos, Brazil (3787.00 m)
Till The Clouds Roll By (16 mm) V Fleming, U.S.A. (655.00 m)
To An Unknown God E Quejereta, Spain (2852.00 m)
The Two Of Them (Ok Kelsen) M. Massaros, Hungary (2578.00 m)
Us (Oss) L. Mikelsesm Norway (2359.00 m)
The Wind V Seastrom U.S.A. (2520.00 m)
A Woman Of Affairs (16 mm) C Brown U.S.A. (875.00 m)
A Women Of Perle C Cheglin U.S.A (2310.00 m)

FILMS REGISTERED WITH ELIMINATIONS

For Restricted Exhibition (R)

The Psycho Lover R O'Neil U.S.A. (2134.40 m)
Eliminations 11 m (24 secs) Reason Indecency
Riverboat Bonus R Fewells, U.S.A (2084.00 m)
Eliminations 174 m (37 secs) Reason Indecency

FILMS REFUSED REGISTRATION

Devils Io Mykonos H Megalokakis Greece (2918.20 m) Reasons Indecency and excessive violence.
A Fistful of 44s J Jagonzi, U.S.A (2183.80 m) Reasons Indecency and violence) violence

The Healers K.E. Schwartz, U.S.A. (2086.20 m) Reason Indecency
Swinging Ski Girls R Marsden U.S.A (2086.20 m) Reason Indecency
Swinging Sorority R. Marsden, U.S.A. (2108.80 m) Reason Indecency

FILMS BOARD OF REVIEW

FILMS APPROVED FOR REGISTRATION AFTER REVIEW

The Chant Of Jimmie Blacksmith (a) F Schepisi Australia (3264.00 m)
Decision to renewed Appeal against the decision of the Film Censorship Board to register the film R
Decision of the Board Register M
(a) previously listed in Film Censorship Bulletin No. 4/78

FILMS NOT APPROVED FOR REGISTRATION AFTER REVIEW

Nil
Note Title of film notified as **Uncin Tom a Cabin** in Film Censorship Bulletin No. 7/77 has been altered to **Cry Sweet Revenge**

Title of film notified as **The Amorous Adventures of Don Quixote and Sancho Banza** in Film Censorship Bulletin No. 12/77 has been altered to **Superknight**.

JUNE 1979

FILMS REGISTERED WITHOUT ELIMINATIONS

For General Exhibition (G)

Chhalia Baal B.R. Film Bombay India (4084.32 m)
Kore Kagaz S. Kothari India (4128.00 m)
Kunwara Baap A.M Chaddha India (3648.00 m)
The Last Tasmanian (16 mm) Artis Film Prod. Australia (1 980.00 m)
La Vie Parisienne Belles Rives—SFP France (2764.00 m)
Le Bellissimo Bombe Di Min Minglio M. Tudel Italy (2732.00 m)
Pleasure at Her Majesty's (16 mm) R Graef U.K. (1128.00 m)
Postmen (16 mm) Studio Missaghieh Lebanon (1020.00 m)
Song of a Happy Life Kam Be Motion Picture Co. Hong Kong (2633.00 m)
Tapasya Rajshri productions, India (4115.00 m)
Tete Ai Bino D'Italie Not shown, Italy (2278.00 m)

Not Recommended for Children (NRC)

Absolution post Office C Shiv India (3127.00 m)
Assanting (16 mm) Not shown Lebanon (690.00 m)
The Are Road S. Hideri Japan (3044.00 m)
I Wanna Hold Your Hand T Assayev/A. Ross U.S.A. (2758.00 m)
Judge and the Whig (16 mm) Not shown, Lebanon (1055.00 m)
The Last Stage of Mamelinki H. Rafla, Egypt (2300.00 m)
L'Alm Di Napoli D. De Laurentiis/C. Ponti, Italy (3048.00 m)
The Milky Way (16 mm) S. Silberman shenee (1030.00 m)
Obbiettive Ragazze (Objective Girls) Not shown Italy (2580.00 m)
O Kaiatikos (The Convict) Not shown, Greece (2441.00 m)
OperaBone San Gennaro Ultra-Lyre-Roxy Film Italy (2813.00 m)
O Tromokratis (The Terrorist) Not shown, Greece (2500.00 m)
The Rendezvous (Yakasoku) Shochiku Co. Ltd., Japan (2566.00 m)
Strail Scenn (16 mm) S Goldwyn, U.S.A. (1476.00 m)
Swayamvaraa (The Betrothal) Chitralekaa Film Co-operative India (3 mm)
Twilight Years Golenshe Productions Japan (2796.00 m)
Warlords of Atlantis EMI U.K. (2662.00 m)
What Changed Charlie Farthing (16 mm) T Cones/S. Hayes U.K (1087.98 m)

For Mature Audiences (M)

The Amsterdam Kill A Morgan/R. Chow Hong Kong (2413.54 m)
The Boys in Company C A Morgan U.S.A./Hong Kong (351 1.04 m)
The Condemned R Shaw Hong Kong (2550.00 m)
Dossier—Omen II H Bernhard, U.S.A. (2860.00 m)
Deathsport R. Corman, U.S.A. (2351.56 m)
The Delivery Chinta Ug Film Co., Hong Kong (2713.00 m)
Don't Steal My Baby M Sparling, U.S.A (2573.40 m)
Thi Driver L. Gordon, U.S.A (2463.00 m)
Dual Flying Kicks C Wen Shen/H Tsai Lai, Hong Kong (2550.00 m)
The End L. Gordon U.S.A. (2828.00 m)
Hardly Home Canton R.R Shaw Hong Kong (2815.85 m)
Journey Into Solitude Shochiku Co. Ltd, Japan (2441.2 m)
Khalid Malek (Guilt of Angels) (16 mm) Almasal Cinema, Lebanon (1110.00 m)
Kingdom of the Spiders (16 mm) I Kanter/J. Shaller U.S.A (1009.00 m)
Malibu Beach M. Tenser U.S.A. (2489.00 m)
Nini Trabuscio Not shown Italy (3475.00 m)
Rise Feir Sun Toho International Co Japan (351 1.00 m)
The Shout J. Thomas, U.K (2304.80 m)
Swastony 2 T. Childs, U.K. (2852.00 m)
That Obscure Object of Desire S. Silberman/France/Spain (2770.43 m)

Concluded on P. 157



FILM PERIODICALS – A HISTORICAL SURVEY

Basil Gilbert

PART 4: AUSTRALIA 1918-1969

The first Australian film periodicals were not specialized journals but popular, illustrated weeklies. Notable examples were *Everyones*, *Just It*, *Photoplayer* and *Screen News*, although the latter two were more concerned with Hollywood and local gossip and items of fashion news than with critical study of the film medium. Typical headlines were "Fur Gatters the Latest from Paris" and "Lonesomeness of Wives a Danger to Married Bliss". The current releases covered included **Rolled Stockings** with Louise Brooks and Poan Nut with Jack Mulhall — characteristic examples of the imported product of the later 1920s.

Just It began publication in 1926. It incorporated the theatrical journals, *Player*, *Australian Future Magazine* and *Theatre Society and Home*. The tone of the new magazine was optimistic, its aim being "to deal with the pleasant side of life briefly and brightly, from the viewpoint of the woman of Australia." The reviews of the "photoplays" make exhilarating nostalgic reading.

The first issue featured a review of **High Steppers** starring Mary Astor, which described the film as "a scintillating romance of fast and furious high-stepping cake walking, saxophone wailing and romantic two-stepping up to the altar of love." On the back cover was a still of John Barrymore star of the romantic adventure **The Sea Beast**.

There were also notices on Australian releases. A review of Sunrise describes it as "a graphically simple story of man's eternal lust for gold ... an Australian made film that reflects the greatest credit on Australasian Films who [sic] have produced something really characteristic of our dear land." By April 1927 the synopses ran to 500 words and the reviews were more analytical, but by October *Just It* ceased publication.

Film Weekly which began in 1926, was more durable. A trade paper, it also incorporated part of the competition *Everyones* and *Australasia Variety and Show World*.

Film Weekly circulated for almost five decades when as *Show Business* (incorporating *The Entertainer* and *Australian Dance*) it folded in 1974. The pattern of "incorporate, flourish and fade" was the rule.

In its early days *Film Weekly* issued the *Film Weekly Motion Picture Directory*, an annual "who's who" of the film industry during the era of British and U.S. domination. The *Directory* has a vast range of statistical information: the number of extant cinemas, attendance figures, seating capacities, playing times in "first run" theatres, extracts from government acts affecting the industry, censorship ratings, and reports from burgeoning film societies.

Competing with *Film Weekly* from 1938 was *Australasian Exhibitor*, another trade journal — now named *Australasian Cinema* — the official organ of the Motion Picture Exhibitors' Association Sydney. Compared with the verbal pyrotechnics of *Variety*, or the colorful presentation of Britain's *Screen International*, *Australasian Cinema* has the air of a poor country cousin. The short scenarios are expressed in elementary English ("a faceless snipet kills cyclist Tom Huff") and the box office recommendations appeal directly to a cash register sensibility. Generally, however, these box office summaries, and the occasional film review, are printed some time after the film is released.

There was a resurgence of film fan magazines after World War 2. *Movie Life* started publication in Melbourne in 1945 ("the stars you like, the films you want to see, candid camera shots, new film fashion"), while in Sydney there was the revamping of an overseas journal with the introduction of an Australian edition of *Photoplay*, which began publication in New York in 1912.

Film Guide (Melbourne, 1948) claimed that it was "devoted to the cause of good cinema." Its reviews of "high-class feature films" and "The cream of Italian classics" were a move away from the more popular fan magazine. The journal was also an indicator of the political tensions of the Cold War which racked the post-war years.

Published by the Rising Sun Press and edited by Bill Higginbotham, it welcomed the clean up of communists from Hollywood by Joe McCarthy and his Senate Un-American Activities Committee. One article asked "Have You Any Communists on Your Film Committee?" Despite this, *Film Guide* began to set the standard for criticism in Australia. Its contributors included international writers such as Gordon Gow and Robert Manvell.

Realist Film News was on the other side of the political fence and regularly reported on "radical" films being screened at the New Theatre in Melbourne. It also informed readers about free classes being held in the technique of film projection.

It was not until the mid 1950s, however, that serious film journalism began to emerge in Australia, mainly due to the rapid growth of film clubs and societies attached to universities and other tertiary institutions.

Federation News, the official organ of the Federation of Victorian Film Societies, appeared in September 1955 under the editorship of George Lugg, founder of the George Lugg Library and its information service. Like many fledgling Australian film journals, *Federation News* began as a single folded sheet, "austere in format, brief in reportage."

It announced that the Sydney Film Society (which published its own journal entitled *Film*) had imported Griffith's **Intolerance** for nation wide distribution, and that the National Library in Canberra was endeavoring to fly a print of Raymond Longford's **The Sentimental Bloke** to the annual congress of FIAF in Warsaw to give the international delegates a "first taste of Australiana".

Today, *Federation News* is an important source of information for film society members and for those who need introductory guidelines to understand a wide range of films. There are articles on the techniques of film appreciation and criticism; reports on the Australian Film Awards; lists of film activities overseas; critical notes on the condition of film prints circulating in Australia within the film societies' and program notes.

Film Journal which ran from 1956 to 1965, called itself "Australia's only journal of serious film criticism." This self praise was not extravagant, for at least one local critic rated it "Definitive ... of world standing" (Colin Bennett, *The Age*). And it was the only Australian film journal of the 1950s and '60s to be indexed in Stephen Bowles' *Index to Critical Film Reviews in British and American Periodicals* (Burt Franklin, New York, 1974).

Film Journal was edited by Jim Merralls and published by the New Melbourne Film Group, a film society affiliated with the University of Melbourne. Most of the members were graduates who held evening film screenings. This contrasted with the daytime screenings for undergraduate members of the Melbourne University Film Society (MUFS).

Merralls gave *Film Journal* an international range with correspondents from Britain, France, Germany, Eastern Europe, Canada, U.S., Mexico and Japan. Frequently special numbers were devoted to national cinemas (eg Japan, October 1958) genres (eg Black Comedy, June 1958), and to studies of directors (eg Cukor, June 1959). In later issues, European cinema was analyzed in lengthy scholarly articles.

On the occasion of its 10th anniversary in 1957, MUFS began *Annotations on Film* (also edited by Jim Merralls) "to replace the untidy sheets formerly handed out at screenings". It began as a toneload booklet of program notes for MUFS members.

By the early 1960s, however, it was printing critical analyses of films and their directors by Australian contributors. Brian Davies, Robert Garlick and John Burgess, among others. These articles were supplemented by short entries on individual films in a manner similar to Britain's *Monthly Film Bulletin*.

Annotations on Film is also important for the contributions of its critics, such as Bert Deling, who later turned to filmmaking (**Dalmas**, 1973; **Pure Shit**, 1976). Deling, like Garlick, was a law student when he wrote for *Annotations on Film* and his articles on European directors such as Visconti ("Aristocrat or Crusader?"), demonstrate some of the influences of his stylistic development.

Sydney University Film Group Bulletin placed considerable emphasis on film as an art form, and in the early 1960s was a useful compilation of critical material from a wide range of international sources, cited from *Monthly Film Bulletin*, *Sight and Sound*, *Film Culture*, *Movie* and the *New Yorker*.

By 1966, however, *Sydney University Film Group Bulletin* was less derivative, and important discussions on film classics were provided by local writers and editors Bruce and Barrett Hodsdon.

A third journal connected with the Melbourne University Film Society (alongside *Annotations on Film* and *Film Journal*) was *University Film Group Bulletin*. The *UFG Bulletin* saw its role not in issuing program notes, but as "a forum for general discussion".

Editor Robert Garlick even hoped that the journal could widen its cultural base by including art criticism (Margaret Plant contributed an article on the painting of Leonard French) but this proved abortive, and the magazine concentrated on discussions of *auteurs*, genres and film festivals.

In April 1968, the *UFG Bulletin* was re-named *Melbourne Film Bulletin* and two years later it absorbed *Annotations on Film*.

Melbourne Film Bulletin rapidly increased its content of discussions about Australian films and printed interviews with Australian directors. The first number interviewed Tim Burstall on the making of **Two Thousand Weeks** and reported on the film ng of **We Are None of Us Perfect** by director/producer Tony Ginnane ("the biggest problem so far has arisen from the fact that all the actors are unpaid").

The new journal also carried excellent critical articles (eg "Michaelangelo Antonioni: Two Views of Red Desert" by Jack H bherd and John Newsome; reprints of interviews with directors from overseas journals; and lengthy taped interviews with visiting film directors such as Satyajit Ray).

Film Digest, published by the Workers' Educational Association Film Study Group, Sydney, from July 1965 to December 1967, began as a polemical magazine "a forum in which topics of interest to film enthusiasts may be discussed". The initial discussions centred on the future of the Australian film industry and its relation to television productions. "Unless prompt action is taken", it declared "we may have ... to resign ourselves to a completely restricted diet of mass produced American television fodder."

Concluded on P 163

GUIDE FOR THE AUSTRALIAN FILM PRODUCER: PART 11

ACQUIRING A COMPLETED FILM

In this 11th part of a 19-part series, *Cinema Papers*' contributing editor Antony I Ginnane, and Melbourne solicitors Ian Baulieu and Leon Gorr, deal with the broad topic of acquisition of distribution rights to a completed film — Australian and foreign. The article will deal with general problems related to such acquisition, and cover only indirectly those types of distribution contracts used in Australia and overseas. More specific problems will be dealt with in Part 12 "Exploiting the Film".

A. Introduction

It is not unlikely that in the future, if the film industry continues to expand, certain film producers may lease or otherwise control cinemas in the capital city of their state, and perhaps elsewhere. The abolition of cinema licensing in most Australian states has meant that for an outlay of between $100,000 and $200,000, it is possible for an individual to set up a fully-equipped 200 to 300 seat cinema. The producer-exhibitor may therefore need to acquire product, other than his own and that of his associates, to program the cinema on a year-round basis.

The recent amendments to the Income Tax Assessment Act have also made it likely that certain investors, who have hitherto taken equity positions in Australian film productions, may in the future prefer to invest in films after their completion, perhaps even after their initial release if they have been unsuccessful, by acquisition of all rights in the films.

For some time now, a number of major independent distributors within Australia have been acquiring certain major foreign productions from producers not aligned with major U.S. distributors, by putting together a package of such titles for investment by investors not connected with the ownership of the distribution company. This has been partly caused by the high advance minimum guarantee payments demanded by foreign producers for Australian rights to their productions, and partly by the generally tight cash flow conditions that have prevailed in the exhibition-distribution industry over the past two years or so.

B. Warranties of the Licensor

It is uncommon for films to be sold outright in perpetuity. Usually, the "buyer" of a film procures a licence to exploit the copyright for a certain period of time, in a certain territory, and in certain market categories within the territory. (These market categories include theatrical exhibition, non-theatrical exhibition, television exhibition, video and cassette exhibition, cable television exhibition, archival exhibition, etc. and are described in Part 12.)

The licensor will warrant that he has the right to enter into the agreement. This means he has the right to deal in the copyright of the film for the territory and the term of the licence, and that he has not licensed anyone else in the territory during the term for any of the market categories included in the licence. Certain clauses will provide for the licensor to lend his name to any proceedings that may need to be taken in the event the licensed rights are being infringed by another during the term of the licence.

Further, the licensor will warrant that he controls all the various rights of the creative elements that have made up the copyright in the films e.g. screenplay, music, actors and so on.

There is no central film registry within Australia to which a potential buyer of an Australian film may turn to check out the bona fides of the licensor's claim to control chain of title. The Film and Television Producers' Association of Australia (Feature Division) has plans to set up such a registry. In the meantime, an investor proposing to take over an Australian film should tread warily, though a film which has Australian Film Commission investment can be considered fairly safe, as the AFC generally checks the title documents held by a producer before releasing funds for investment.

It may be that the AFC would make available to the investor's solicitor its copies of such documentation for approval. But even the AFC does not insist on seeing every contract, and, indeed, it would be impractical for them to peruse every location release, every extra's contract, etc. As Australian producers do not take out errors and omissions insurance, there is, unfortunately, no easy solution to the problem.

Foreign films, for the purpose of this discussion, fall into two types. Productions that come from established major independent production sources can probably be assumed to be clean and free of any encumbrances that might affect the buyer. Similarly, where the investor-buyer has been dealing for a period with one of the two dozen or so reputable international sales agents, employed by independent producers world wide, he is probably quite safe.

However, with one-off productions, particularly from some European countries, the buyer can face a dilemma. It is comparatively easy, but expensive to check out the bona fides of British, French, Italian, German and Spanish productions, as these countries have centralized bodies which deal with lodgements of title documents to films produced therein. These are maintained for the purpose of determining the film's entitlement to subsidy, co-production classification and so on. The Scandinavian countries also have similar systems though they are less available for public scrutiny.

The buyer must judge for himself whether the cost of briefing a correspondent solicitor or accountant in the relevant territory is worthwhile. It may be, of course, that a production does not appear on the relevant country register for a variety of bona fide reasons. Again, the relatively low cost of acquisition of the production (say, US$2500 to US $20,000 for an independent production for all rights for seven years) may make the

investor, in what is basically a gambling business, "take a punt".

The financial viability of the seller may also be important if the film has television potential. Some independent distributors have had the unpleasant experience of a distributor or producer, from whom they have bought a film, going bankrupt, or otherwise ceasing business or disappearing by the time it becomes appropriate to sell to television (e.g. four or five years after the licence has commenced). Television needs good quality 16mm prints and the licensee looking to that television sale to give him his profit is unable to sell because he cannot get a 16mm print.

The licensee will also need to check out the credit billing requirements on the film, as in composing his press ads he will need to comply with the requirements of whatever talent billing agreements have been made. Usually, these are the same as the billing on the head titles of the film, and the distribution contract generally prevents the licensee amending the head titles other than by way of adding his corporate logo. Sometimes, however, and again largely in European productions, the original billing has not been complied with when U.S. prints were made, and if the buyer is purchasing from a U.S. middleman he may be compounding the breach.

Again, the buyer will need to make a judgment on whether the cost of checking this requirement out is too expensive, given the probability of an action being taken against him by the disgruntled performer.

C. General Importation Problems

Before the buyer enters into his contract with the seller of the foreign film he will need to present it to the Reserve Bank of Australia. This is usually a formality, but it applies whether the sale price includes an up-front amount or not.

In the past, the Reserve Bank has retrospectively approved contracts that have been executed without its prior approval — e.g. overseas at Cannes — but it is becoming more and more reluctant to do so, and is under no obligation. Of course, this requirement can sometimes be the salvation for a buyer who has been caught up in the hysteria of a trip to an overseas film festival and has bought a "lemon".

Generally, buyers are advised to engage a customs agent to handle the formal movement of the prints of the film he has purchased through customs and censorship. There are customs agents who specialize in handling film importations — one in Sydney and one in Melbourne — and their names can be obtained easily. (The specific problems of censorship will be dealt with in Part 12.) The buyer should also have the right in his contract to cut the film to meet local censorship requirements and a refund provision in the event the film is banned outright, or has more than a certain percentage of its length cut by the censors. With the growing activity of the Queensland Board of Review, a separate censorship body to the federal Film Censorship Board, it may be that buyers should provide for a certain reduction in the purchase price of the film if it is banned in Queensland.

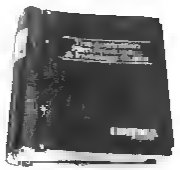
Import duties are no longer imposed on exposed cinematograph film, but sales tax is charged on imported advertising material (e.g. photos, posters, but excluding trailers which are considered film). ★

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The Australian Film Producers & Investors Guide

Edited by
Peter Bellby

Subscription Service



The Australian Film Producers and Investors Guide is now in production and mailings have commenced.

An updated and improved version of the continuing series of Cinema Papers articles entitled 'Guide for The Australian Film Producer'. The new Guide is available as a loose leaf hardcover regularly expanding and updating subscription service. The Guide will be an invaluable aid to all those involved in film business including the producer trying to set up his first film, the investor contemplating financial participation in a production, the writer about to sell his first script, the lawyer, accountant or distribution executive who finds himself confronted with new problems as the local production industry grows. A chapter dealing with the foreign producer in Australia will also be included.

In most instances subscriptions to the Guide are tax deductible.

The authors of the Service, all practitioners with experience in the field, will draw on a number of specialist consultants. The combined information will provide, for the first time, a comprehensive reference work on the subject of film financing, production, distribution and exhibition in Australia.

It is envisaged that instalments for most chapters will be mailed to subscribers by June 30, 1979 after which the contents will be expanded and updated at regular intervals.

Set out below is an abbreviated table of the proposed contents of the Service that subscribers will eventually have at their disposal.

PRELIMINARY ASSESSMENT OF THE PROJECT
Estimating the costs, technical problems and risks of the production. Estimating the monetary returns. Safeguarding concept from piracy. Laws hindering production or exploitation of the proposed film. Rights and permissions needing acquisition.

ORGANIZATION OF THE PRODUCER
Considerations governing choice whether to use company, trust, business name, partnership, etc.

SECURING NECESSARY RIGHTS
Acquisition of necessary rights. Price and other terms. Establishing exclusive rights to the project.

SCRIPT DEVELOPMENT
Forms of screenplay. Stages in the creation of a screenplay. Choice of writer. Agreement commissioning the writing.

DEALING WITH A COMPLETED SCRIPT
Nature and protection of rights. Assessment and valuation. Acquisition of a completed screenplay.

PREPRODUCTION
Work which a producer may have to do besides acquiring rights and developing screenplay, in order to bring project to production.

SUDGETING
Budgeting for script development, for preproduction and for production. Classifications. Rules of thumb for estimating. Presentation. Timetable and cash-flow. Determents.

FINANCING A FILM. INVESTING IN A FILM
Terminology. Financing of preproduction and production. Methods of cost reduction. Forms in which finance may be provided. The terms of an equity investment agreement. Financing overseas. Sources of finance. Solicitation of finance. Use of an agent. Check list for intending investors.

PRODUCTION
Different production methods and stages for different kinds. Insurances. Executives, crew and cast. Profricing in foreign country. Location permission. Dealing with spectators. Catering. Film stills. Use of pre-existing film footage. Film music. Use of laboratory. Editing, cred ting, dubbing and subtitling. Archive copy requirements. Retention of prepr nt materials. Production of trailer. Package productions. Co-productions. Financiers' rights to interfere.

ACQUIRING A COMPLETED FILM
Vendor's title and credit billing obligations. Issues arising if film is foreign. Agreement to acquire Australian distribution rights. Import formalities.

EXPLOITING THE FILM
Nature and protection of rights in film. Prevention of piracy. Australian film markets. theatrical, television, 16mm and other. Directory of Australian cinemas. Methods of releasing. Limin Australia. Film P.R. Registration and censorship. Choice of exhibitor and exhibition contract. Choice of distributor. Distribution costs. Gross and net returns achieved by films in Australia. Markets overseas. Export assistance. Assistance from Department of Trade, government film corporations, foreign publicists and sales agents. Foreign distribution agreement. Foreign earnings of Australian films. Financiers' rights to interfere with exploitation. Film festivals and film awards.

EXPLOITING ANCILLARY RIGHTS
The production as a spectator attraction. Documentary about production. Book about the production. Publication of screenplay. Book of the film. Music sales. Merchandizing. Stage presentation. Sequels.

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Information of use to a foreign producer planning product on in Australia.

INDUSTRY SURVEY AND WHO'S WHO
General observations on current issues. Films produced in Australia. Film Corporations and their board members and executives. Australian film schools. Who's Who of the film industry.

LEGISLATION
Copyright Act. Acts incorporating the various government film corporations and other legislation.

Regular readers of Cinema Papers should note that in the future no further precedents, forms, tables or schedules will be provided in the Cinema Papers articles. The Film Producers and Investors Guide will provide these and other precedents together with a more detailed and expanded text on the problems and circumstances discussed in the magazine articles which have inevitably been restricted by limitations of space.

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INTERNATIONAL PRODUCTION ROUND-UP

FRANCE

David Hamilton is to follow-up the successful **Bilitis** with **Laure Moon** it is expected to be of a similar style.

Yves Rousset Rouard producer of the **Emmanuelle** films is producing **A Little Romance** from the French novel *E.MC2*. The director is George Roy Hill an American.

New French films will include Laurent Heynemann's **Les mors aux dents** with Michel Piccoli Jacques Dutronc and Michel Galabru (from **The Judge and the Assassin**) Patrick Cherneau's **Une femme dangereuse** with Simone Signoret Michele Deville's **Dossier 51** and Yves Boisset's **Le cle aur la porte** starring Patrick Dewaere as a doctor who has an affaire with a schoolteacher (Annie Girardot).

Francis Girod following his unsuccessful **Rene la canne** and the successful **L etat sauvage** is scripting **La barquiere (The Baker's Wife)** with Georges Conchon Jacques Rulfio will direct.

Bertrand van Effenterre whose first feature was a highlight of the 1974 Perth Film Festival is to make his second film **Mela au est donc ornicar**. It will star Geraldine Chaplin and Brigitte Fossey.

After a long period of experimentation with video Jean Luc Godard is returning to feature filmmaking with a gangster film about Bugsy Siegel Georges de Beauregader producer of **Breathless** is handling the production.

Claude Sautet has just finished **A Simple Story** with Romy Schneider while Claude Pinoteau's **Labyrinth** with Lino Ventura, is about to roll.

Marcel Carne has a new film project. Entitled **Night of the Scorpion** it could star Ava Gardner.

Francois Truffaut has announced that **Love on the Run** the latest in the Antoine Doinel cycle will have material from the earlier films.

One time publicist and now director Pierre Rissient, is set to shoot his second film Like **One Night Stand** it will be set in the Orient. Actor Michel Piccoli is producing.

Robert Bresson has run into financial problems in setting up his film on *Genesis*, and has begun work on a new script entitled **Money**.



Dorani Deparrieu and Michel Piccoli in **Le sucre**. Piccoli is to produce and act in Pierre Rissient's new film.

UNITED STATES

After a hiatus of nearly a year due to financial problems William Rickert's **Winter Kills** is to resume shooting. Needing another 10 minutes it stars Elizabeth Taylor John Huston and Antony Perkins.

Cult director Jonathan Demme is finishing **The Last Embrace** and will follow it with **Melvin and Howard**. Paul Le Mat who starred in Demme's **Citizen's Band** is to star as Dummer a claimant to Howard Hawks' fortune.

After the runaway success of **Dracula** as a play on Broadway (staged by Hamilton Deane) it is to be made into a film by John Badham director of **Saturday Night Fever**. The music will be by **Jaws** composer John Williams.

Robert Benton is shooting **Kramer vs Kramer** with Dustin Hoffman and Gail Strickland (of Marco Ferreri's **Bye Bye Monkey**).

Russ Mayberry is making the comedy **The Specaman and King Arthur**. Jonathan Kaplan **On the Edge** John Byrum (who wrote and directed **Inserts**) **Heart Beat** Walter Hill **The Warriors** and John Frankenheimer **Prophecy**.

Woody Allen quickly went into production of **Manhatten** after the critical sieling of **Interiors**. The film stars Woody Allen Diane Keaton Micheal Murphy and Muriel Hemingway.

After trying to raise finance for nearly a decade Sam Fuller is finally making **The Big Red One** it stars Lee Marvin and Mark Ham ll.

Hal Ashby is shooting **The Hamster of Happiness** from a screenplay by Charles Eastman.

Director of **Shivers** David Cronenberg is making **Fast Company** with Claudia Jennings.

BRITAIN

Sweet William about a girl's sexual initiation with an older man, is being directed by Claude Whatham. It stars Jenny Agutter and Sam Waterson.

After the success of **Seven Cities of Atlantis** Kevin Conner is making **Arabian Adventure**. From a screenplay by Brian Hayles Christopher Lee Oliver Tobias and Milo O'Shea star.

Also in production are George Cukor with **The Corn is Green** (Katharine Hepburn and Anne Massey) Ernest Pintoff with **Jaguar Lives** (John Huston and Barbara Bach) Richard Quine with the remake of **The Prisoner of Zenda** and Robert Clouse with **The Landen Affair**.

Moonraker the new James Bond is well into production again with Lewis Gilbert as director Claude Renoir who shot **The Spy Who Loved Me** was hired as director of photography but had to be replaced by Jean Tournier when he developed eye trouble. Richard Kiel who played in 'Jaws' in the previous film is again cast, alongside Roger Moore. Lois Chiles and Michel Lonsdale. The special effects are being shot at Pinewood in Britain, while the sets have been constructed at three studios in France. Locations will include Italy and Brazil.

The Muppet Movie with a budget of more than $6 million is being directed by James Frawley who made **Kid Blue** and **The Big Bus**. The music is to be written and composed by Paul Williams and his long time collaborator and producer Kenny Ascher.

ITALY

Bernardo Bertolucci has begun filming on **La luna** from an original screenplay by Bertolucci and his brother Giuseppe. It stars Jill Cleyburgh as an American opera singer who comes to Rome with her 15 year-old son. As on previous Bertolucci films Vittorio Storaro will be the cameraman and Ennio Morricone the composer. ★



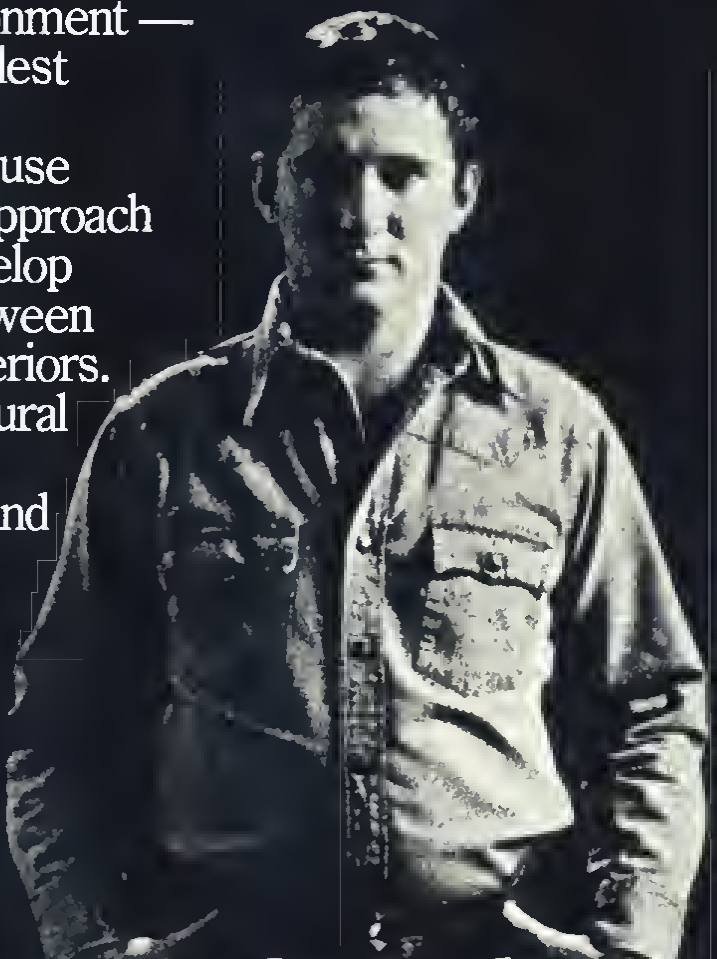
Producer Ren Miller director Russ Mayberry and Dennis Dugan on location for **The Spaceman and King Arthur**.



Still from Eric Rohmer's recently completed **Perceval le Gallois**.

"In shooting Jimmie Blacksmith, I wanted to capture a perspective of the scale of man to his environment — down to the smallest micro-items.

I wanted to use a totally natural approach to filming, to develop relationships between interiors and exteriors. Always using natural light sources like lamps, windows and fire for interiors, and natural variations in light — for example, fog, mist, low-light, shadow, for the exteriors.



The man who shot Jimmie Blacksmith.





"The Chant of Jimmie Blacksmith"... shot on Eastman Color Negative Film 5247

The stock used was Eastman Color Negative Film 5247 and it responded fantastically in all situations.

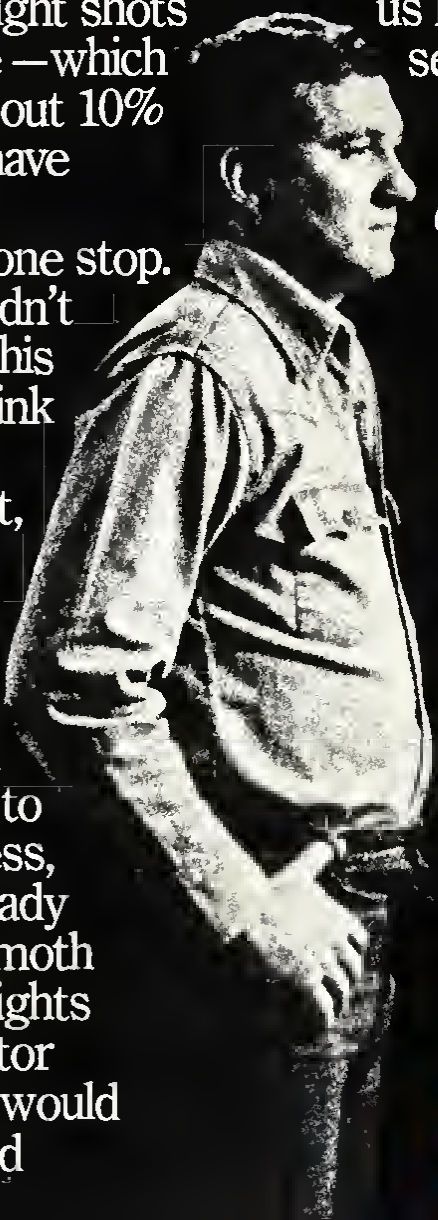
The night shots for instance—which make up about 10% of the film have been force processed one stop.

I wouldn't have done this if I didn't think the stock could take it, but I was completely happy with the results.

I don't usually like to force process, but we already had a mammoth amount of lights and generator power, and would have needed twice as much without that one stop.

So in this instance, force processing saved us hours in production set-up time."

John Baker.



Still photography courtesy of John F. Pollard.

A Little Technical Information from Kodak.

EASTMAN Color Negative 11 Film 5247 (35mm) and 7247 (16mm) is a camera film intended for general motion picture production. The wide exposure latitude of this high-speed film makes it especially suitable for both indoor and outdoor photography under a wide variety of conditions.

GENERAL PROPERTIES: Color Negative 11 Film is balanced for use in tungsten light, and in daylight with appropriate filters.
The emulsion contains a colored-coupler mask to achieve good color reproduction in release prints. This film is characterized by a high degree of sharpness, fine grain, and excellent color rendition.

LIGHTING CONTRAST: The ratio of key-light-plus-fill-light to fill light should be 2:1 or 3:1 and should seldom exceed 4:1, except when a special effect is desired.

COLOR BALANCE: This film is balanced for exposure under tungsten illumination at 3200 K. It can also be used with tungsten lamps at slightly higher or lower color temperatures (± 150K) without correction filters, since final color balancing can be done in printing.

When other light sources are used, correction filters are required — often for both camera and lights.

For further information on Kodak Motion Picture Film, contact your nearest Kodak branch office.

Melbourne: 252 Collins Street. Phone: 654 4633
Sydney: 379-381 George Street. Phone: 2 0235
Brisbane. 252 St. Paul's Terrace, Fortitude Valley. Phone: 52 1911
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Hobart: 45 Elizabeth Street. Phone: 34 2099
Canberra: 1 Woolley Street, Dickson. Phone: 49 1445
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Motion Picture & Audiovisual Markets Division
KODAK (Australasia) PTY. LTD.

K7/9364

Box-Office Grosses•

TITLE	Distributor[1]	THIS QUARTER 28.5.78 to 12.8.78								LAST QUARTER 26.2.78 to 27.5.78						
		SYD.	MLB.	PTH.	ADL.	BRI.	Total $	Rank		SYD.	MLB.	PTH	ADL.	BRI.	Total $	Rank
The Chant of Jimmie Blacksmith	FOX	(7)* 137,658	(7)* 128,825	—	—	—	288 583	1		—	—	—	—	—	—	—
Newsfront	RS	(2)* 40 182	—	—	—	—	40 182	2		—	—	—	—	—	—	—
The Irishmen	GUO	(2) 9 836	—	(1) 6,015	(2) 5,425	(1) 4,670	26,146	3		(10)* 66 618	—	(13)* 54,696	(9)* 51 109	(10)* 66 145	303,056	1
Mouth to Mouth	RS	—	(3)* 25,736	—	—	—	25 736	4		—	—	—	—	—	—	—
Weekend of Shadows	RS	(2) 5,868	(2) 5,616	(6) 3,618	N/A	—	15 403	5		—	—	—	(3) N/A	—	—	6
Blue Fire Lady	FW	(3) 4 015	(3) 2 736	—	(1) 160	—	6,911	6		(9) 25,621	(7) 28,321	(1) 5,386	(3) 2,171		62,498	5
Buck's Party	GUO	(2) 6,576	—	—	—	—	6,576	7		—	—	—	—	—	—	—
Summer City	OTH	—	—	—	—	(2) 6 471	6,471	8		102,067	—	—	7,138	—	109,205	3
The Getting of Wisdom	RS	—	(1) 2 603	—	(1) 1,343	—	4,146	9		(1) 3,549	(1) 4,556	(1) 2,857	—	—	10 965	7
Australian Total		204 534	165 522	9 831	5525	11 341	396 156			236 186	33,880	63,138	60,418	66 145	465.737	
Foreign Total		2,647 932	2,421 944	1 403 563	515 812	764 736	8,154 287			4 267 953	3 821 573	1 078 551	1 065 479	2 196 151	12,187.707	
Grand Total		2 852 466	2 587 466	1 413 694	522,740	776.077	8 562 443			4,436 109	3 855,453	1 139,689	1 125 897	2,284,296	12,653,444	

1 Figures supplied by Blue Fire Productions.
• Box-office grosses of individual films have been supplied to *Cinema Papers* by the Australian Film Commission.
• This figure represents the total box-office gross of all foreign films shown during the period in the area specified
* Continuing into next period
NB Figures in parenthesis above the grosses represent weeks in release.

(1) Australian theatrical distributor only RS — Roadshow GUO — Greater Union Organization Film Distributors FOX — 20th Century Fox UA — United Artists CIC — Cinema International Corporation FW — Filmways Australasian Distributors 7K — 7 Keys Film Distributors COL — Columbia Pictures REG — Regent Film Distributors CCG — Cinema Centre Group AFC — Australian Film Commission SAFC — South Australian Film Corporation MCA — Music Corporation of America S — Sharmill Films. (2) Figures are drawn from capital city and inner suburban first release hardtops only



For the first time in Australia the complete music score for a film was recorded and mixed in sync with the picture. The film was Patrick, the system used was AAV's new 'EECO' synchroniser.
Patricks's musical director Brian May was able to bring the orchestra into AAV's Studio One and record the music to image
AAV has the only EECO system for music scoring in Australia that can synchronise image and 24-track recordings simultaneously. The EECO system can also allow post synching and special effects, the facility to experiment with new Audio/Video relationships and maintain precise synchronisation during all stages of the recording and mix down
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Cathy's Child

On Jenuary 14, 1973, Greek-born John Baikes left Austrelie for Athens; with him wes his deughter, Meris, who was being abducted on a forged pessport. By the time her mother found out, it wes too late.

Then began Cathy Beikas' famous battle to rogain her child. The Labor Govornment hinderod her efforts, and it was only when she met Dick Wordley, compiler of 'Hotline' for the Sydney 'Sun', that she believed she hed a chance. The success of her struggle is now history.

Yeers leter, Dick Wordley wrote his version of the incident, 'A Piece of Paper'. Now adapted for the cinema by Ken Quinnell, "Cethy's Child" is being produced by Pom Oliver and Errol Sullivan. The director is Donald Crombie and the film stars Michele Fawdon as Cathy, and Alen Cessell as Wordley.



Cathy (Michele Fawdon) with Maris (Bernadette Scarcella) after they have been reunited Cathy's Child.

ERROL SULLIVAN

CO-PRODUCER

PRE-PRODUCTION

What prompted you and Pom to make a film based on the Cathy Baikas incident?

I was working on another project with Pom Oliver and Ken Quinnell when Ken gave me Dick Wordley's book about the abduction. I read it on the plane to Cannes last year and thought it had a lot of potential. Pom and I then spent the next few months working out the type of film we felt it should be. Having decided it was a viable concept, we put together a package and started to raise the finance.

What was your concept of the film?

A small but highly emotional film, one that could reach the middle audience in Australia — the audience that people like Hoyts say doesn't exist, namely, the North Shore, blue-rinse set.

We then figured the budget had to be below $400,000.

How did you arrive at that figure?

From the estimated, potential return for a film of this type, given the market we thought it would attract. We also took into account a sale to television, because we feel it is a good television property.

Did your estimates take into consideration overseas sales?

No. For the purpose of costing we assumed it wouldn't sell overseas. If any income can be derived that way, it will be considered cream.

How did the final budget influence the writing of the script and the selection of the elements in the investment package?

The story always had the potential to be concentrated in a few characters, and it was contemporary. The abduction actually happened in 1973, but we ignored that and set the film in 1978.

We also figured that if it was cast correctly, and properly scheduled, it could be shot in a short time. Consequently, it was written with a restricted number of locations, and we did manage to contain the script in terms of characters and logistics.

Eighty-five per cent of the film was shot in Sydney in four weeks.

"Cathy's Child" is Pom Oliver and Errol Sullivan's first feature as producers, though both have extensive experience in feature production.

Oliver's credits include "Don Quixote" and "Picnic at Hanging Rock" (as production secretary), "Alvin Purple" and "Petersen" (unit manager), "Break of Day" (production manager) and "Summerfield", on which she was associate producer.

Errol Sullivan was co-ordinator of the Experimental Film Fund at the Australian Film Institute in 1971, before moving onto features. He has worked on more than a dozen films, including "The Removalists", "The Man From Hong Kong" and "Caddie". He was then associate producer on "FJ Holden" and producer on "The Singer and The Dancer".

"Cathy's Child" was one week into post-production when Peter Beilby and Scott Murray spoke with Sullivan about the financing, production and marketing of the film. (Oliver was still in Greece, finalizing details after the location shooting there.) Sullivan also discusses those issues faced by new producers in today's industry.



Liam Sandilands

Once you had the basic package together, did you have any difficulty in raising money because you did not have a recognized star?

We had always planned to cast a name actor to play the Australian Consul in Greece and we budgeted on $10,000 for someone from Britain. This I think added some attraction when raising the money.

As for a lack of Australian names, that didn't seriously affect us though our distributors would have liked to have had some up-front names — like Jack Thompson. I think the distributors felt that Pom and I were the sort of people they would like to give money to. We have met and talked with the top echelons of Roadshow and the Greater Union Organisation and we get on well with them. We have developed a trust and they are prepared to back our judgment, even though we are not name people and have no track record.

That feeling has also extended to the corporations where all but $105,000 of the money has come from.

Who are the investors in the film?

The Australian Film Commission, Roadshow Distributors and the NSW Film Corporation. There is also $55,000 of private money.

Did the private investors put money in for speculative reasons or as tax write-offs?

There was $30,000 invested for speculative reasons and $25,000 for tax write-offs.

Did you end up using an overseas actor for the role of the Consul?

No. We went to Britain and attempted to cast the part, but as the Greece shoot had been delayed until the end of July, we found ourselves in peak working time in London.

About a year ago we were talking about James Mason, then we came down a peg or two. But by July it was impossible to get anyone. Of our list of 16 names, 13 were unavailable — contracted to West End plays and so on — and the other three were unsuitable. We found ourselves in a situation of having to decide whether we wanted to spend 5000 pounds on a virtually unknown actor, or choose someone who was at least known to Australian audiences. So we came back to Australia and cast Willie Fennell.

Did you have Don Crombie as director when finalizing the package?

No, it was originally put together with Gillian Armstrong as director. We raised the AFC money on her name, and I think this shows the lack of concern the investors had for wanting a name associated with the project. Perhaps the AFC considered they were buying production expertise and a marketable story for their money.

When we decided not to go with Gillian, because of the potential clash with **My Brilliant Career**, we went to Donald. His name may have helped us get the Roadshow money.

Apart from having worked with Don on "Caddie", why did you select him?

I knew how he worked and, more importantly, I felt that this project was up his alley. He had done films about baby bashings, deserted mothers, **Who Killed Jenny Langby?** and so on. Here was a story about an oppressed migrant woman whose husband dumps her and runs off with their child to Greece. It is a struggle to get the kid back, and during that struggle she emerges a stronger person. It's a powerful woman's story, and Crombie's success with similar properties suggested he was a natural for it.

Why did you change Ken

Quinnell as writer?

Well it was Ken who came to Pom and me with the idea.

It also goes back to my old-fashioned view of what a writer should be. I have always approved of the '30s Hollywood technique of somebody thinking up a one-sentence outline for a film, which is then knocked around by producers, directors and teams of writers until something comes out of it. And always in their minds is, "Who is going to be playing the part? Who is going to be directing? How much is it going to cost? Who is going to see the film?"

I had been looking for sometime for a person with whom I could work along these lines. This meant either an old trade writer who knew the business inside out — and they don't exist in Australia — or somebody who knows about filmmaking and is also a writer. That is why I chose Ken. I had known him for many years, and he was somebody I wanted to work with.

He had written and directed a few small films, written short stories, worked on **FJ Holden** as music co-ordinator, and knew what filmmaking was about. He was also into marketing concepts, and was willing to work as a total writer on a project.

There has been some criticism recently of the upward mobility of production managers to producers. The Victorian Film Corporation, for example, has blamed much of the unhealthiness of the industry on new producers.

I don't know of many production managers who have become producers, though it doesn't surprise me that established producers might oppose upward mobility — after all, it's not in their interests. Firstly, they are going to lose the very people who have been seeing them through productions, and secondly, there is going to be greater competition for the same dollar.

However, I don't think this feeling is widespread.

A lot of recent Australian films have gone well over budget. Why do you think this is so?

Because the development of the original package was haywire in Australia, you have a writer sitting in his rooms five miles away from the eventual producer whom he hasn't yet met, writing the wonderful screenplay. Once it is finished, he walks around knocking on doors until he finds someone who also thinks it is wonderful. That producer then says, "I make films on budgets of $500,000, so let's make this for $500,000." Having agreed on this, they then employ a production manager for a week to cost the film — i.e. to the predetermined budget. During pre-production, they then find that it will be a hell of a fight to make it for the $500,000, or relatively easy.

This is the sort of situation a production manager can't control, because by then it is too late.

Which areas inevitably lead to trouble?

Basically scheduling. It is easy to break a script down and plan to shoot four pages a day, but on a film like **Newsfront** it's very hard, because you have a room of eight actors, all scripted to talk and have to be covered. It's what is on the page and how it is to be shot that determines scheduling.

Caddie, which was a smash hit, is another example. In the view of the middle-echelon people working on the film, it couldn't be shot as scheduled. They were proved correct because on the first rest day, Tony Buckley and Donald Crombie sliced out 40-odd scenes. If they hadn't, the film would have gone over schedule and over budget.



An anguished Cathy is drawn away by the Greek Consul (Wilbe Fennall)



"I have it on good authority they became very close" — Dick Wordley (Alan Cassell) and Cathy

As a major investor in "Cathy's Child", did the AFC scrutinize your budget and schedule?

Sure, they do that with everybody. But the sort of scrutiny that goes on is basically at the accounting level.

The major fuck-ups occur in earlier days, in the inadequate break-down of scripts, and that is a costing level which is hard to scrutinize. It is very difficult to judge how long a film will take to make, and how to translate that into logistics and schedules.

In scheduling your film you opted for a very tight shooting period. Did this mean working under a lot of pressure?

No, we didn't work under any pressure and never worked overtime. The consequences of that scrutiny were that the film was shot with a minimum of hassles. Every day was shot virtually as scheduled and the few re-schedules we had to make resulted from other problems, like a strike at the *Sun Herald* building where we had planned to shoot.

A lot of people think you can't make a film in four weeks. Equally, they put our concept on the scales and it came out as $500,000 to $700,000. So, in making it for under $400,000 they felt we were heading for trouble.

I don't consider ours to be a low budget. As an industry we have fallen too easily into the habit of thinking that $500,000 is low. I believe you can still make films for $200,000, and by that standard our budget is high.

I feel we should also be making films with big budgets, but when we do we have to make sure that they are highly saleable overseas. If you are making a film costing a million dollars, it must have a script that's good enough, and one that will attract the sort of principals that can ensure overseas sales.

That's not a suggestion I imagine Actors' Equity would welcome.

Obviously it's a delicate line. We must maintain our indigenous industry and not think, "Oh a million dollars — that means we need Sidney Lumet." Nevertheless, we have to allow a certain amount of overseas talent into the country while ensuring we don't suffer from Hollywood imperialism.

I don't think it only involves Equity. We ought to look at overseas scripts, for instance, as another way of getting a million dollar film going. Why spend a $100,000 on a "B" name, if you can spend $100,000 on a David Mercer script.

Did you ever consider setting up "Cathy's Child" as a co-production between Australia and Greece?

We are not experienced enough as producers for that sort of thing, our abilities are still very limited.

THE GREEK SHOOT

Did you take any crew with you for filming in Greece?

We took about a dozen or so crew and roughly the same number of Greek technicians was employed as well. They mainly acted in back-up capacities, and with the exception of the sound recordist, production manager and first assistant director, were second assistant directors, drivers and so on.

How experienced were the Greek technicians?

The crew was one that had worked on many American,

British and German productions They were used to working in English

Did you process the Greek footage over there?

Yes We used Stammos, one of the two major laboratories there We had to do it that way The shoot was only a week long and if we had sent the footage out of the country, we would have been halfway through the shoot before the rushes returned

Was it ever a temptation for budgetary reasons to recreate the Greek locations in Australia?

No The film was set up so that the Greek shoot wouldn't be expensive — and it wasn't We virtually had free air travel and freight via a contra deal, and accommodation was cheaper than it would have been on a location shoot in Australia

The week in Greece would have cost us no more than a major unit week in Queensland — and think of the difference in production value You would be crazy to exchange Greece for Queensland

Did you shoot some of the scenes in Greek because the story demanded it, or for commercial reasons?

The least consideration was the Greek market, because though there are large Greek communities here, the evidence Roadshow has is that it's very hard to capture If we score them, it will be a bonus

Did you attempt to pre-sell the film while in Greece?

I don't think we could have done that if you are pre-selling something you need to have something people can buy, and we have nothing The only saleable thing will be the finished product

MARKETING

There seem to be two basic approaches to publicity one is to keep the film under wraps until close to the time of release, the other is to build up an awareness of it over a period of time. Have you come to a conclusion on the respective merits?

No, it probably depends on the film Some films will work better if you explode them on the public — Star Wars, for example

What will be the role of the production company in marketing "Cathy's Child"?

We have always wanted to involve ourselves in the marketing, and from the concept stage we have felt it was something that could be marketed It's a true story, it involves the massive Fairfax media empire, the investigative journalist, Dick Wordley, has been studying child abductions ever since, and so on Abduction has been a major issue and it can be made an issue again for a short and appropriate time

Along with Roadshow, who are distributing the film, and our publicist we worked out an entire marketing plan that began with the shooting and will go through to release

The first material we pushed was related to the filming itself In this way, we weren't blowing stories for later We had Dick Wordley being interviewed on the set for the Willesee at Seven show, along with Alan Cassell who plays Dick Wordley We had stories on Michele getting the part, stories on the casting of the little girl, on the crew and so on This was basically stuff for the dailies and radio and television news shows

Our next phase is to get material into the national weeklies, like



Cathy with the Greek Consul in a scene shot in Greece.



The love scene between Dick Wordley and Cathy that Wordley claims never happened

Women's Weekly. We have specifically developed stories, often exclusive ones, for different magazines. This is being serviced now

After that, we go in for prerelease publicity We will hit all the media with different stories slotted over a period of weeks

Are you planning to do much television advertising?

Television is very expensive and depending on your market, it may not be worth a zack. You really have to decide whether you need it if you have an under-25 type product, there is a lot to be said for not using television at all, but going instead with radio.

This raises the question of whom in fact the market for a film is. What attempts were made on "Cathy's Child" to define its audience?

At this stage we are only making assumptions namely, that our film will appeal to the women's audience We will have to research our product to ensure that's what it is, because funny things can happen during the making of a film You think you have one product but find that when it's all over you have something entirely different That could happen to us

Are you planning to have preview screenings before releasing the film?

We would like to at doublehead, but first we will have to decide whether we can trust the results we would get Maybe we can't, but I would love to try

What size cinema would you prefer the film to go into?

Roadshow have the final say, of course, but my feeling is that it should go into a 400-seater it will probably be released in Sydney in February It's not big enough to withstand the Christmas competition, and a February release is great in terms of free editorial We can then hopefully run into Easter and the May school holidays

What we do with other parts of Australia I don't know I wouldn't even mind going with Adelaide first to try and build up to Sydney Wordley is an Adelaide resident and we could generate a lot of publicity there

How do you plan to sell the film overseas once it is finished?

We will traipse around with it before Cannes As well Fred Hift, who is based in London, has been doing publicity for the past three or four months He has been sending newsletters and stills to overseas buyers in world territories, and he will keep that up until Cannes

We also hope to have an agent help sell it — but that will have to be approved by investors first

Have you ever thought of doing it yourself?

No I wouldn't know how I will certainly work on it, but you need expert help

I spent a few days with Fred Hift in London after the Greek shoot, for example, and the value was immense You can just sit in his office and *Variety* will interview you there, or *Screen International* We have already been in the trades, and in a place like London, if you just go knocking on doors, you get nowhere fast

Have you thought of feeding the overseas media with news stories, as Fred Schepisi did with "The Chant of Jimmie Blacksmith"?

If you give your film a big buildup, you have to provide a different sort of film Cathy isn't a film that could handle that sort of build-up — there is no name in it for a start

DONALD CROMBIE

DIRECTOR

With the success of "Who Killed Jenny Langhy?", "Caddie" and "Do I Have to Kill My Child?", Donald Crombie is recognized as Australia's finest director of films about women. "Cathy's Child", with its story of a migrant woman's battle to regain her child, is a continuation of this interest.

Crombie also directed the historical drama, "The Irishman". Though regarded by some critics as a further development of the Fordian designs that influenced "Caddie", the film has met with limited commercial success.

In the following interview, conducted by Scott Murray and Peter Beilby, Crombie talks about his involvement on "Cathy's Child", and the marketing and promotion of "The Irishman".

CATHY'S CHILD

What interested you about "Cathy's Child" as a project?

I felt it was a very good story and a well-written script. Also, I have always been interested in stories about women — contemporary women in particular — and I liked this idea of a migrant woman battling a bureaucracy which not only misled her, but actively lied to her.

Is the film going to be controversial?

I would be very surprised if it doesn't attract some reaction. The Baikas incident occurred during the Labor administration, and the present government will probably be quite pleased to point up the errors of its predecessor.

Does the film address itself to situations which exist today?

Yes, the laws haven't been amended, you can still do as John Baikas did, forge your wife's signature on a passport application form and shoot through with the child. Once you are out of the country, it's very difficult to get you back.

I think we will end the film with a title which reads: "In the past five years, hundreds of Australian children have been abducted in similar circumstances. A few got their children back, most have not, but the Australian law remains unchanged."

Do you see any commercial dangers in giving the film a crusading message?

I don't think so, because it's not a film where characters make declamatory speeches about the injustices done to migrant women. It is all very understated.

Are the characters based on those involved in the Baikas affair?

They are in the case of Cathy, Dick Wordley and Paul Nicholson, who is the editor of "Hothine" in the Sydney *Sun*.

Most of the other names have been changed, though some of the minor characters will recognize themselves in the film.

Was it difficult getting clearances from the people concerned?



Leon Saunders

No. It was explained to them carefully, and in the case of Wordley and Nicholson, they were keen on seeing the film made. Wordley has become a lifelong crusader against abduction, and I think he has been involved with 14 cases since 1973. He saw the film as a means of getting his message across.

The film opens with an obviously hung-over Wordley, and he debated whether he was an alcoholic or not at the time. We believe he was, but that he stopped drinking during the course of the investigation.

Wordley was a bit alarmed at this, and also a scene where he takes Cathy to bed — he denies that ever happened.

Yet he was prepared to allow it in the film.

Yes, but only after a lot of discussion.

I obviously can't claim knowledge, but I have it on good authority that they became very close.

Who plays Wordley?

Alan Cassell, who apart from a small part for **The Money Movers**, had never done a major role.

What convinced you to choose him?

We were desperate, we had been through a lot of actors and couldn't find the right one. It's very hard to find 45 year-old — and older — leading men in this country. We had the same problem with **The Irishman**.

I heard about Alan only two days before leaving for London to cast the role. I liked the look of him, and arranged to do a screen test that night. He was the first actor who generated sparks on screen. Michele, who played opposite him in a test, felt he was the first she had a rapport with.

With Alan, it was a case of having discovered a natural. We had a very tight, four-week shoot, and Alan just had to cope. There wasn't time to nurse him through scenes, and if he hadn't got a scene right straight off, it would have thrown our budget and schedule.

Did you have rehearsals?

We had a week's read through, and a lot of discussion about characters. In fact, we drew up a large graph which showed the emotional level of the characters in each scene. It was a sort of "emoto-graph".

We were very worried about the number of peaks and valleys in Michele's character and felt it would be difficult finding the right level for any one scene, given the pace we had to work at. The graph worked well.

Does the film have an up-beat ending?

It has a strange ending. Cathy returns from Greece with the child, and the only thing unresolved is her relationship with Wordley. Both realize that whatever tenuous bond they had in the past was because of the child, and once the child is back there comes a doubt.

The scene is difficult to get right, we don't want the audience to feel that Cathy is pissing Dick off, or that he is doing the same to her.

There have been few Australian films about our ethnic communities. Was this aspect something that appealed to you?

It appeals to the documentary sense in me, but I wonder if this might not be a box-office "no-no". I wonder if a lady in Toorak will actually pick up her bags to go see **Cathy's Child** — she certainly won't go solely because it's about a Maltese woman in difficulties.

Is the film conceived to appeal to Greek communities in Australia?

Not really, and the film could be seen by some as being slightly anti-Greek. Baikas is a Greek, but when Cathy goes to Greece the family rallies behind her.

You have shot several scenes with Greek dialogue . . .

Yes, that was probably the most interesting thing about making the film. Michele Fawdon (Cathy), for instance, had to learn pages of Greek and then spout them out at Greek actors in Athens. Halfway through a speech

her eyes would have to become appealing, or cold while at the same time saying words that had no meaning to her

How difficult was this to direct?

It was difficult in that I had to rely on the Greek sound recordist to tell me whether there were any mistakes, whether somebody had left a line out, or if Michele's Greek had slipped into gobbledegook

Did you have a Greek dialogue coach on the set?

No, though Pom and Errol had a publicity lady, who spoke fluent Greek, attached to the film She put on tape all the lines of dialogue and spelt each word out clearly to help the actor learn how to pronounce it correctly

There must have been a danger, like Francois Truffaut found with Isabelle Adjani in "L'histoire d'Adele H . . ", of having an actor put an unnatural emphasis on words . .

We had to reshoot some of Willie Fennell's scenes because though he sounded all right to me he didn't to the Greeks

I think we are slightly different to **Adele H . . .**, in that our market is English-speaking and the average person is not going to know whether the Greek is being spoken correctly As long as it doesn't sound as if the actors are floundering, it will be okay

Also, Cathy is Maltese so she doesn't have to speak Greek fluently

Given the film has a contemporary story, did you try to give it a documentary feeling?

No, that's the very thing I tried to avoid We felt it would be bad for the box-office if the film smelt of television drama, which was a big danger as it was basically a true story We worked very hard with the cameraman and art director to keep away from this We treated **Cathy** like a period film and art directed all the locations For example, if we felt a red car ruined the look of a street scene, we would have it removed

THE IRISHMAN

How has "The Irishman" fared at the box-office?

It has disappointed us in its initial city release This doesn't include Melbourne, because Greater Union decided to hold the film over for the opening of the Russell St complex and back it with films like **Death on the Nile** That was decided last year and before we knew how it would do in the other cities

Sydney was disappointing because we were anticipating a six-month run and it only ran three It did the same in Brisbane and Adelaide, and ran for two months in Perth So far, it has returned about $100,000 in film hire

Do you have any theories as to why it was disappointing?

I feel we were damaged because we were released in Sydney and Brisbane some six weeks after **The Mango Tree** This was too close for comfort Although the two films are different, they are similar in that they are both historical both set in Queensland and both about a young man growing up So you can't blame the public for making a decision on which one they wanted to see

Perhaps another thing that went wrong was that the script of **The Irishman** was written while **Caddie** was being cut Our theory was that we would try and get an investment in the film from the Greater Union Organisation and the Australian Film Commission before **Caddie** was released, in case **Caddie** went to the wall What happened, of course, and unknown to us, was that everybody was getting on the bandwagon We caught the end of the cycle and felt the backlash

I have always had a niggling doubt about a country-based film appealing to a city audience I don't know whether there was another factor in the disappointing returns for **The Irishman** A country-city axis has developed — it is them and us — and we don't give a stuff about what happens to cocky farmers I believe it would be box-office poison to do modern drama set in the country



Director Donald Crombie (right) with actor Alan Cassell in his first major role as Wordley



Dick Wordley with Cathy as they hope for good news in tracking down Cathy's child

How has the film done in the country areas?

Very well It ran three months in Townsville outrunning **Star Wars** That's not surprising though, since it was the film's hometown

It did very well in Cairns and all the way down the Queensland coast I don t have figures for the other centres yet

Tony Buckley said that he held back on the Melbourne release of "The Irishman" because he felt it would be difficult promoting two major areas at once . . .

That's correct, we were going flat out as it was I went to Brisbane for the charity premiere, while Tony went to Adelaide and Perth Had we opened in Melbourne as well, I don't think we could have handled it

A lot of producers would argue that simultaneous openings in Melbourne and Sydney are advantageous because you benefit from national publicity. Do you agree?

I see Melbourne and Sydney as different territories, and they need to be treated differently We still have a fairly parochial view of things and a Sydney-based film is harder to sell in Melbourne than in Sydney **The Picture Show Man**, for example, did a lot better in Sydney than in Melbourne

But "Jimmie Blacksmith" has done better in Sydney than in Melbourne . . .

That's strange, I would have thought it would have been the other way round Probably it's a trap to draw any conclusions, because it's such a delicate business

Another thing, though, is if you do well in Sydney you generate good publicity and that can help you in Melbourne **Picnic At Hanging Rock** and **Caddie** came to Melbourne with established reputations, and that helped them

Did you attempt to define what the market would be for "The Irishman"?

The Irishman was aimed very squarely at the middle market, the audience that responded to **Caddie** and **The Devil's Playground** It's what I call the *Women's Weekly* audience

Did Greater Union feel any need to isolate the audience before marketing the film?

No they were confident, they knew what it was Before they saw the finished product, they talked about doing some "sneak preview" screenings around the suburbs and I wished to God they



Michele Fawdon as Cathy Barkas

had We wanted them to do it, but David Williams said no

It is difficult to think of any other industry which would not conduct market research on a product when spending $60 000 — $100,000 on a national campaign . . .

I think it's probably advisable I don't know how you do it at script stage, but certainly you should do something when the film is finished But with our low budgets, it's no use finalizing the release print then going out and showing it to an audience — it's going to cost you $20,000 to rectify any errors you may pick up

What you have to do is preview the film at double head, and we are going to do that with **Cathy's Child** It will be one of the first films to be audience-tested in Australia

How do you feel about "The Irishman" now?

It is probably five to ten minutes too long

Some critics have commented on a Fordian quality . . .

The funny thing is that reactions to the film have been much more positive overseas than in Australia I think **The Irishman** and **Newsfront** are the only two Australian films that have been invited to the London Film Festival this year The **Irishman** was also invited to Cork, Oxford and Karlovy Vary, where it won a prize

I wonder if the critical reaction here doesn't have something to do with the nostalgia backlash Overseas people probably looked at it with fresh eyes

Do you feel that key critics affect a film's box-office?

No, not really **Caddie** received a very negative review from Colin Bennett [*The Age*] but it ran for eight months in Melbourne I don't think it makes much difference Word of mouth is much more important

If you don't think the critics affect the box-office, what about editorial space in newspapers?

Media coverage of **The Irishman** in Sydney was excellent There was a lot of goodwill towards the film, in radio, television and the press Yet, the film failed to touch a nerve

We now think our publicity — particularly the posters — had the wrong emphasis It was dull and just didn't fire We are redesigning the poster at the moment

Do you think this reflects a lack of expertise in preparing publicity and promotional material in Australia?

Yes, we rarely produce material that grabs an audience You have to find the nerve in the film which will appeal to people and then play on it.

The music in "The Irishman" has been extensively criticized. How do you feel about the score?

Frankly it was a disappointment, and I am sure Charles Marawood was disappointed too When first discussing the music with Charles we said the last thing we wanted was a choir in the background — but we ended up with one Charles' intention was to use the human voice as another instrument, so that one would think, "My God, that's an interesting sound, what is it?"

The score just didn't work, but because of the way you record music — strings one day, woodwinds the next and so on — you don't know until the final mix how it is going to sound By then, we had no money to fix it

One temptation might have been to use less of it .

We did — more than half the music is not in the film We tried taking the choir out, but we were often left with a very thin soundtrack, and we had to put it back

How have you marketed "The Irishman" overseas?

We went to the US and screened the film for Warner Brothers and Universal Warners had seen **Summerfield** and **Last Wave**, they had the usual complaint about our films being too slow for the American market At Universal it was quite different They liked the film and drew parallels with John Ford and several other of their Westerns They suggested Cinema International Corporation in London should handle it, and we thought that was terrific

We then went to New York, but it was the wrong city for **The Irishman** — Westerns are not in there We should have gone somewhere like Chicago, or down to the south, looking for distributors there The screenings in London were more successful than those in New York

Tony than went to Cannes, while I went down to Greece to survey for **Cathy**

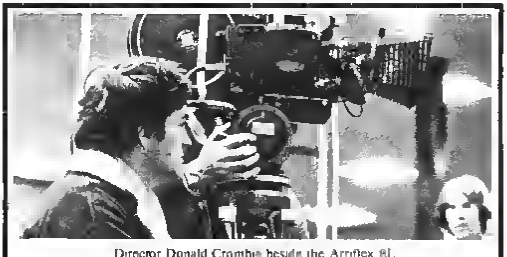
We have Jeannine Seawell as our sales agent, and the sales to date have been quite promising The film has been sold to Britain, for theatrical release as well as television It has also been sold to a few continental countries

Is Seawell handling all territories?

Basically, as we don't have an agent in the US Jeannine is taking the film to the Toronto Festival in September Toronto hopes to become the new marketing festival for the Americas and we are hopeful we will see a sale in the US

You obviously have a lot of production involvement with your films. Do you think directors in Australia should become more concerned with the financial aspects of filmmaking?

We are a cottage industry in this country and as such we inevitably become very concerned with making the right decisions But if you are hired solely to direct a film, there is a temptation to regard the budget with less importance than you would if you had to answer to investors ★



Director Donald Crombie beside the Arriflex BL

CREW:

Producers	Pom Oliver Errol Sullivan
Director	Donald Crombie
Screenplay	Ken Quinnell from a book by Dick Wordley
Director of photography	Gary Hansen
Production designer	Ross Major
Production secretary	Susi Parker
First asst director	Mark Egerton
Second asst director	Mark Turnbull
Continuity	Adrene Read
Production accountant	Geoff Cameron
Focus puller	Paul Murphy
Wardrobe	Sally Campbell
Make-up	Liz Michie
Grip	Ross Erikson
Gaffer	Brian Bansgrove
Best boy	Fanl Cuerer
Sound recordist	Tim Lloyd
Boom	Jack Friedman
Editor	Tim Welbhrn
Asst editor	Vicky Ambrose
Props buyer/standby	John Carroll
Construction	Danie Deems
Caterng	John Farthful
Casting	Hilary Linstead

CAST:

Cathy Barkas	Mrchele Fawdon
Dick Wordley	Alan Cassell
Nicko	Bryan Brown
Peter	Harry Michael
Donna	Anne Hruby
Mike	Bob Hughes
Angelma	Sophia Haskas
Young Nun	Sarah McKenzie
Lri	Judy Stevenson
Barmaid	Bobbie Ward
Smedley	Gerry Gallagher
Ferrfi	Annibale Mighicci
Minister	Arthur Dignam
Greek Consul	Wrthe Feanell

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PRODUCTION SURVEY

35mm PRE-PRODUCTION

COSTAS

Prod Company — Illumination Films
Director — Paul Cox
Screenplay, — Linbe Arenson
— From an original concept by Paul Cox
Producer — Ross Dimsey
Assoc Producer — Tony Llewellyn Jones
Prod Manager — Pamela van Eck
Art Director — Alan Shoebridge
Sound Recordist. — John Phillips
Asst Director — Bernard Eddy
Camera Asst. — Bryan Gracey
Clapper/Loader — Sandra Irvine
Continuity — Ann McKaet
Grip. — John Tsaig
Still Photography — Julie Millowick
Best Boy — Paddy Reardon
Titles. — Julian Eddy
Budget. — $250,000
Color Process — Eastman
Progress — Pre-Production
Cast. Takis Emmanuel.
Synopsis A love story between a Greek man and an Australian woman

NOW DOES YOUR GARDEN GROW?

Prod Company — Stable Productions Pty Ltd
Director — Bruce Beresford
Screenplay — Malcolm Robertson
Assoc Producers. — Graeme Blundell
— Carrillo Gantner
Length. — 100 min
Progress. — Pre-Production
Release Date. — 1979
Synopsis The action takes place over five days in a maximum security prison. It revolves around the creation of a "garden of harmony" in the harsh environment, demonstrating the resourceful adaptability of human beings to make life acceptable whatever the circumstances.

MY BRILLIANT CAREER

Prod Company — Margaret Fink
— Fine Fly Ltd
Dist Company — Greater Union
— Orpheum
Director — Gillian Armstrong
Screenplay — Eleanor Witcombe
Producer — Margaret Fink
Assoc Producer — Jane Scrivi
Photography — Don McAlpine
Editor — Nick Beauman
Prod Manager — Jane Scott
Art Director — Neil Angwin
Prod Designer — Luciano Arrighi
Prod Secretary — Helen Evans
Music Director — Nathen Waks
Costume Design. — Anna Senkiw
Sound Recordist. — John Cunningham
Asst Directors. — Mark Egerton
— Mark Turnbull
— Steve Andrews
Boom Operator — Joe Spinelli
Gaffer — Brian Bansgrove
Continuity — Moyie Cates
Casting Consultants. — M & L Casting
— Canan Harris Pty Ltd
Key Grip. — Ross Erickson
Asst Grip — Graham Hitchlad
Still Photography — Dave Kynoch
Technical Advisor (Animals) — Heath Harris
Hairdresser — Cheryl Williams
Seal Boy — Paul Gardiner
Make-up. — J.I. Porter
Electricians — Paul Mooyes
— Simon Parkis
Budget. — $830,000
Length — 100 min
Progress. — Shooting October/November/December
Release Date — Easter 1979
Cast Judy Davis Sam Neill
Synopsis A love story based on the autobiographical novel written by Miles Franklin at the turn of the century

ZODIAC FAIRGROUND

Prod. Company — Avis on Films
Dist. Company — International Film
— Distributors
Screenplay — Phillip Avalon
Producer — Phillip Avalon
Assoc. Producer — Jean Lapel
Photography — Ray Hennah
Unit Manager — Mark Piper
Art Director — Jill Parkyn
Prod. Secretary — Carol Wilkins
Costumier/Wardrobe. — Robin Hall
Sound Recordist — Phil Judd
Mixer — Lloyd Carrick
Boom Operator — Andrew Duncan
Clapper/Loader — Sharla McCarthy
Continuity — Carolyn Stanton
Casting Consultants. — Mitch Mathews
— Gerise Fancy
Second Unit Photography — Jerry Marsh
Stunt Co-ordinator — Peter Armstrong
Asst. Editor — Derek Cotterall
Script Assistant — Terry Fogarty
Hairdresser — Vanessa Pillsa

Scenic Artist. — Adrian Lockhart
Stunts. — Peter Armstrong
Runners. — Kim Meek,
— Ron Swanson
Titles. — Yoram Gross Studio
Budget. — $300,000
Length — 90 min
Color process — Eastman
Progress — Pre-Production
Release Date. — Easter 1979
Cast: Terrance Cooper Stuart Wagstaff
James Elliott, Tony Barry Judith Woodroffe,
Steve Dodd Lee Peers.
Synopsis A futuristic drama set in a fairground.

35mm IN PROGUCTION

THE LAST OF THE KNUCKLEMEN

Full details next issue

TIM

Prod Company — Pisces Productions Pty Limited
Dist Company — G.U.O. Pty Ltd
Director — Michael Pate
Screenplay — Michael Pate
Producer — Michael Pate
Assoc Producer — Geoffrey Gartrell
Music — Eric Jupp
Photography — Paul Onorato
Editor — David Stiven
Prod Manager — Betty Ramanis
Art Director — John Carroll
Prod Accountant — Lynn Barker
Prod Secretary — Rosanne Andrews Baxter
Unit Manager — Mark Piper
Costume/Wardrobe — Pat Forster
Sound Recordist — Lee McKenzie
Sound Editor — Tim Wellfare
Asst Directors — Michael Millam
— Keith Heygate,
— Ian Carrello
— Frank Hammond
— Dave Breakell
Prod'n's Asst — Christopher Pate
Boom Operator — Andrew Duncan
Clapper/Loader — Richard Merryman
Gaffer — Derek Jones
Continuity — Linda Pey
Casting — Felipe Pate
Property Buyer — Barbara Gilzinal
Stunts — Phillip Worth
Chief Grip — Ross Erickson
Asst Grip — Paul Trelmessen
Asst Editor — Joanna Lyrras
Still Photography — Robert Mackechaet
Hairdresser — Michelle Lowe
Seal Boy — Tim Williams
Make-up — Michael Lowe
Producer's Secretary — Lynn Hyem
Catering — Jem's Catering
Budget — $650,000
Length — 106 min
Progress — In Production
Release Date — February 1979
Cast: Piper Laurie Mel Gibson Arwyn
Kurta, Pat Evison Deborah Kennedy
Synopsis A screenplay from Colleen McCullough's novel Tim. A love story of an older woman and a young man.

35mm POST PRODUCTION

CATHY'S CHILD

Prod Company — C.R. Films P/L
Dist Company — Readshow/Hoyts/Budget
Director — Don Chaffey
Screenplay — Ken Quinn ell
— Based on the book by Dick Wortley
Producers — Ed Sullivan
— Pom Oliver
Photography — Gary Hansen
Editor — Tim Wellburn
Prod Manager — Pom Oliver
Art Director — Rose Major
Prod Designer — Rose Major
Prod Accountant — Gail H Cameron
Prod Secretary — Susi Parker
Wardrobe — Sally Campbell
Sound Recordist — Tim Eyre
Mixer — Peter Fenton
Sound Editor — Tim Wellfare
Asst Directors — Mark Egerton
— Mark Turnbull
— Pant Murphy
Camera Asst — Andre Fiennes
Boom Operator — Jack Eneidman
Gaffer — Brian Bansgrove
Continuity — Adrienne Read
Casting Consultants — M and L Casting
Props Buyer/Standby — John Carroll
Grip — Ross Erickson
Asst Editor — Vicky Ambrose
Still Photography — David Williamson
Make-up — Liz Mickle
Seal Boy — Paul Gardiner
Construction. — Dane Dalene
Electrician — Graham Litchfield
Runner — Sandy Beach
Publicity — Sherry Strum



The Odd Angry Shot

Catering — John Feltham
Progress — Post-Production
Release Date — February 1979
Greece
Prod Manager — Aspa Lambrou
Location Manager — Michalis Lambrinos
Sound Recordist — Thanasis Arvanitis
Asst Director — Yiannis Diamantopoulous
Asst Cameraman — Nikos Paizanos
Boom Operator — Nikos Ahladis
Props — Henry Kalsutas
Seal Boy — Kostas Danakis
Asst Accountant. — Lefa Antoni kaki
Rushes Syncing — George Trianta lou
Driver — Thanassis Lagarns
Cast Michele Fawdon Alan Cassell, Bryan
Brown Harry Michael Anas Hruby Bob
Hughes, Sophie Haskes, Sarah McKenzie
Jinty Stevenson Robin Ward, Gerry
Gallagher Annibale Migliorio, Vic Rooney
Franklin Hekian Jim Karaag s, Kay Yates,
Kim Janssen, Mathew Scarfield Le Marshall
Lex Mannina, Mike Hes s, Roy Corbett,
Gareth Willing-Forbes Nicole Berrett,
Petros Imitzios Kathy Costa, Hetherine
Scarcella Flavie Arene Linde Newton
Arthur Dignam Grant Gilchrist, Steven
Thomas Tim Burns, Don Bridges, Wells
Fennell George Veniadzes Rita Nixon
Stella Yeremidou Marouia Reis, Yannis
Firiis
Synopsis In 1973 a Greek born naturalized Australian John Rakas left Sydney with his three year-old daughter Maria, bound for Athens. He left the country with a forged passport for Maria, time removing her from the protection of an Australian court. This action launched an international manhunt and created world headlines. Cathy Rakas knew nothing of legal loopholes and extradition treaties – she only wanted her child. This is the story of Cathy's successful attempt to get re-united with her child

THE ODD ANGRY SHOT

Prod Company — Samson Film
— Sawroe P/L
Dist Company — Roadshow
Director — Tim Jeffrey
Screenplay — Tim Jeffrey
Producers. — Sue Milliken and
— Tom Jeffrey
Photography — Don McAlpine
Editor — Brian Kavanagh
Prod Manager — Sue Milliken
Prod Designer — Bernard Hides
Location Manager — Ralph Storey
Sound Recordist — Sa Armstrong
Costume/Wardrobe. — Anne Senior
Sound Recordist. — Don Connolly
Sound Editor — Dean Gawen
Asst Directors. — Mark Egerton
— Anthony Bermah,
— Steve Andrews
Camera Operator — John Seale
Focus Puller — David Burr
Boom Operator — Joe Spinelli
Gaffer — Robbie Young
Continuity — Caroline Stanton
Clapper/Loader — Rod Hales
Casting Consultants — M & L Casting
Asst Art Director — Caroline Duffy
Prop Master — Bruce Barber
Grip. — Graham Mardell
Asst Grip — Graham Litchfield
Asst Editor/Wardrobe — Gosha Pr nce
Standby Props — Clark Munro
Asst Editor — John Mantellburg
Still Photography — David Williamson
Seal Boy — Peter Mallaney
Make-up. — Deryk de Nass
Stunts — Grant Page
Asst Accountant. — Traisha Ghent
Runner — Gail Tanner
Construction Manager — Bill Hewn
Budget. — $450,000
Length. — 90 min
Color Process. — Eastman
Progress. — Post-Production
Release Date — February 1979
Cast: Graham Kennedy John Jarratt, John
Hargreaves, Graeme Blundell Bryan Brown
Ian Gilmour, Richard Meikr John Allen
Brandon Burke, Graham Rouse, Tony Barry
Synopsis A tough, biting comedy. The Odd Angry Shot follows a group of Australian regular soldiers – members of the 3rd Special Air Service – through a year's tour of duty in Vietnam in the late 1960s. It shows how they cope with the closeness and frustrations of camp life, punctuated by patrols into the jungle to fire "the odd angry shot"

A RARE DEVICE

Director — Jerry Elder
Producer — Jerry E der
Photography — Ray Barnham
Editor — Jim Carrie
Prod Manager — Ros Manzel
Sound Recordist — Peter Barker
Lighting. — Charles McCarthy
Camera Asst — Ian McDermott
Still Photography — Ch ls Rale
Length — 81 min
Progress — Post Production
Synopsis A film on the controversial Pre Hart co-scriptwrite which was made on the lunge of the activities of the 1978 Adelaide Festival of Arts.

SNAP-SHOT

Prod Company — Austral an International
— Film Corp P/L
— F.G. Film Productions Pty Ltd
Dist Company — Filmways
Director — Simon Wincer
Screenplay — Chris & Everett de Roche
Producer — Antony I. Grasgens
Exec Producer — William Fayman
Music — Brian May
Photography — Vincent Monton
Editor — Philip Reid
Prod Manager — Barbi Taylor
Art Director — Jon Dowding
Prod Designer — Jon Dowding
Prod Secretary — Janey Barry
Prod Asst — Ruth Reich
Costume/Wardrobe — Aphrodite Jansen
Sound Recordist — Paul C ark
Mixer — United Sound
Sound Editor — Dav d Paltrinieri
Asst Directors. — Tom Brusta l
— John Hignell
Camera Operator — Louis Irving
Focus Puller — David Bostoff
2nd Unit Peter Van Santen
Boom Operator — Phil Stirling
Clapper/Loader — Ian Jones
Gaffer — Tony Hoffman
Continuity — Jan Tyrrell
Casting Consultant — Barbi Taylor
Asst Art Director — Jill Eden
Grip — Noel Hall
Asst Editor — David Paltrinieri
Still Photography — Snzy Wood
Hairdresser — Jessi Perez
Seal Boy — Colin Williams
Make-up. — Jose Perez
Special Effects. — Chris Murray
Lighting Asst. — Stephen Arnold
Stunts — Glenn Page
Runners — Stuart Hastity
— Vick Rowlands
Length — 90 min
Gauge — 35mm Anamorphic Panavision
Progress — Post Production
Release Date — February 1979 (Domestic)
— Mixed Mean Foreign)
Cast: Chantal Contouri Sigrid Thornton
Rheen Benning Hugh Keays-Byrne, Denise
Drysdale, Vincent Gil Jacqui Gordon Peter
Stratford Lulu Pinkus Stewart Faraney
Julia Blake, Jon Sidney Chris Milne, Bob
Brown Peter Felmingham Christine Amor
Synopsis A young girl, a madman her dreams, her fantasies

Cinema Papers cannot and does not accept any responsibility for accuracies resulting from wrongly completed or unlayed production survey details

35mm AWAITING RELEASE

BLUE FIN

Prod Company — South Australian
— Film Corporation
Director — Carl Schultz
Screenplay — Ian a Bing
Producer — Hal McElroy
Exec Producer — Matt Carroll
Music — Michael Carlos
Photography — Geoffrey Burton
Editor — Ron Adshead
Prod Manager — Peas Matthews
Art Director — Dav d Copping
Unit Manage — Barbara Gibbs
Prod Secretary — Jenny Dey
Costume/Wardrobi — Annie Brearley
Sound Record st. — Don Connolly
Special Photographic Effects. — Optical Graphics
Asst Directors. — Pat Clayton,
— Scott Hicks,
— Chris Williams
Camera Operator — John Seale
Focus Puller — Dav d Burr
Boom Operator — Joe Spinelli
Clapper/Loader — David Foreman
Gaffer — Tony Tegg
Continuity — Myra Gordon
Casting Consultants. — M & L Casting
Second Unit — Bill Grimwood
Photography — Harry Zahal
Set Decorator — Grant Major
Grip — Graeme Mardell
Asst Grip. — Malcolm Ludgate
Props Master — Nel Angwin
Standby Props. — Clark Munro
Asst Editors. — Andrew Prowse,
— Peter Jacobs
Still Photography — David Kynoch
Best Boy — Craig Bryant
Make-up — Jess Perez
Special Effects. — Chris Murray
Boat Master — Ken James
Construction Manager — Herbert Pinter
Carpenters. — Peter Templeton
— Glenn Finch
— Joe Rondinshaw
Electrician — Graeme Shelton
Runner — Manuel Mateos
Catering — Max e Minchin
Publicist — Ross Cameron
Prod Accountant. — Harley Manners
Budget. — $1,85,000
Length — 96 min
Gauge — 35mm Wide Screen
Color Process. — Eastman
Progress — Awaiting Release
Release Date. — November 1978
Cast Hardy Kruger Greg Rowe, John Jarratt Lolly Clark, Hugh Keays-Byrne, Kenneth Gallaryne Ralph Cotterill Alfred Bell George Spartels.
Synopsis "Snook" Pascne le e young Streeter Bay schoolboy whose father runs the inne and *Blue Fin* Clumsy gaunt and something of a misfit at school and a the playmmnity he has he t least knows when *Blue Fin* le wrecked lar out at sea by a waterspout and the remainder of the crew le dead or injured The film portrays excitement adventure, courage and endurance and gives a dramatic insight into the tuna fishing industry and the lives of the fisherman

DIMBOOLA

Prod Company — Prism Factory Pictures
— Management P/L
Dist Company — GUO Film Distributors
Director — John Dingan
Screenplay — Jack Hibberd
Producer — John Way ay
Assoc Producers. — John Tim n
— Max Gil lee
Music — George Dreyfus

PRODUCERS, DIRECTORS and PRODUCTION COMPANIES

Include your current and future projects in our production survey listings. Forward details and stills to:

Production Survey,
Cinema Papers,
644 Victoria St,
North Melbourne 3051.
Telephone (03) 329 5983

PRODUCTION SURVEY

Photography Tom Cowan
Editor Tony Peterson
Prod Manager Vicki Melloy
Art Director Larry Eastwood
Prod Asst Gary Nicholson
Prod Secretary Laura Crampton
Costume/Wardrobe Rose Chong
Margot Lindsay
Sound Recordist Lloyd Carrick
Asst Director Walter Dobrowolski
Focus Puller Jan Kenny
Boom Operator Phil Stirling
Clapper/Loader Kevin Andreson
Gaffer Mick Morris
Continuity Jill Taylor
Set Decorator Annie Brewning
Standby Props John Koning
Grip Paul Armistead
Still Photography Penny Hawkes
Best Boy Sam Seselelek
Make-up Anne Pengilshi
Driver Jim Edwards
Caterer Richard Ford & Co
Prod Accountant Peter Keenan
Budget $350,000
Length 94 min
Color Process Eastmen
Progress Awaiting Release
Release Date December 1978
Cast Bruce Spence, Natalie Bate, Max Gillies, Dirk May, Tim Robertson, Jeuk Perry, Ross Newell, Alan Hopgood, Melville Terry McDermott, Bill Garner, Kerry Dwyer, Helen Sky, Paul Hampton, Evelyn Krape, Val Jelley, Sue Ingleton, Laurel Frank, Claire Dobbin, John Murphy, Fay Mekelow, Clare Binney, Max Fechigin, Phil Motherwell, Barry Sadler, Mell Barne, Frankie Raymond, Max Cullen, Chad Morgan, Sahara Evans, *The Captain Matchbox Band*
Synopsis A comedy that traces the unusual social history of a small country town over the three days that lead up to the marriage of Maureen Delaney to Merlin McAdam

FELICITY

Prod Company Krysta Film Production
Dist Company Roadshow Distribution
Director John Lamond
Screenplay Felicity Robinson
Producers John Lamond and Felicity Robinson
Exec Producer Richard Harris
Photography William Marshall
Editor Ginty Wagenhofi
Editor Rod Hardy
Prod Manager Tim Brandrick
Art Director Stephne Watkins
Costume/Wardrobe Dorn Mayne
Sound Recordist John Phillips
Asst Director Mark Ko
Camera Asst Dena Nikitic
Boom Operator Ray Christie
Gaffer Ray Thomas
Continuity Diane Munro
Asst Art Director Peter Wallin
Grip George Turner
Asst Editor Jackie Horsnth
Make-up Margaret Anderson
Electrician Ray Thomas
Budget $200,000
Length 80 m
Progress Post Production
Release Date January 1979
Cast Gloty Annen, Chr s Mas, Jeni Flynn, Jody Hansen, Marilyn Rodger, Gordon Charles.
Synopsis A young "Emmanuelle" story tracing the adventures of Felicity Robinson and her sexual awakening in the exotic and erotic Orient

MAD MAX

Prod Company Mad Max Pty Ltd
Dist Company Roadshow
Director George Miller
Screenplay James McCausland
George Miller
Producer Byron Kennedy
Assoc Producer Bill Miller
Music Brian May
Photography Dave Eggby
Editor Tony Peterson,
Cliff Hayes
Unit Manager John Hilwell
Prod Asst Tom Broadbridge
Art Director John Dowding
Prod Co-ordinator Jenny Day
Costume/Wardrobe Clare Griffin,
Maureen Kingsford Smith
Sound Recordist Gary Wilkens
Asst Directors Ian Gilmfield,
Steve Crawford,
Dee Sheridan
Camera Asst Harry Glynatsis
Boom Operator Mark Weistritzki
Clapper/Loader Tim Smith
Gaffer Lindsay Foote
Continuity Shirley Ballard
Casting Consultants Mitch Cramedhorpe
Asst Art Director Steven Amestmoz
Grips Noel McDonald,
David Cassar,
Grant Page
Stunt Co-ordinator Andrew Jones,
Traffic Supervisors Stuart Hastly
Chris Powell
Mechanics Robert Diehrd,
Murray Smith
Still Photography Chic Stringer
Hairdresser Bee Taylor Workshop
Best Boy Garry Plunkett
Make up Viv Meighan
Special Effects Chris Murray
Length 89 min
Color Process Toda-Ao,
Eastmancolor
Progress Awaiting Release
Release Date March 1979
Cast Mel Gibson Joanne Samuel Vince Gil Hugh Keays Byrne, Roger Ward Steve Bisley Tim Burns Lnn Pinkerton Nick Lathborn John Ley Steve Mchamp
Sheila Florence Max Fairchild Steven Cleak George Novak, Reg Evans Hunter Gibb John Ferndice, David Frecks, Paul Johnstone Geoff Parry Nic Gazzeae Howard Eymon, Bertrand Cadard David Cameron Joshua Hardy
Synopsis. The glorious mad culture A few years from now

THE MONEY MOVERS

Prod Company Sam h Australian Film Corporation
Dist Company Sonth Australian Film Corporation/ Roadshow
Director Bruce Beresford
Screenplay Bruce Beresford
Script Editor Hesh Lauder
Adapted from a book by Dayton Maclnm
Producer Matt Carroll
Photography Don McAlpine
Editor E l Anderson
Prod Manager Sil Clayton
Art Director David Copping
Props Buyer Neil Angwin
Prod Secretary Barbe a Ring
Costume/Wardrobe Anne Sinclair
Sound Recordist Don Connolly
Asst Directors Mark Egerton,
Mark Trimbull,
Scott Hicks
Camera Operator John Seale
Focus Puller David Brin
Boom Operator Je Es ell
Clapper/Loader Davis Forsman
Gaffer Rola Young
Continuity Meya Kelton
Casting Consultants Al lean Barrett,
S A Casting
2nd Unit Photography Don McAlpine
Asst Art Director Harry Zeitel
Set Decorator Ken Jones
Grip Dave Petley
Stunt Co-ordinator Brad Ellis safard
Asst Editor A L Jont
Sel Construction Jeanne ne Chieve
Still Photography He bert Fuller
Titles David Kynoch
Tech cal Adviser Davan Mitch e
Hairdresser Jose Perez
Best Boy Peter Mc ahey
Make-up Jose Perez
Special Effects Ian Jamieson
Standby Props Chak Vinno
Electrician Kev n McKie
Animators Jerry Ellis
Titles Optical Graphic
Budget $534,561
Length 90 min
Gauge 35 mm
Color Process Eastmen
Progress Awaiting Release
Release Date September Octobe 1979
Cast Terence Donovan Judy Morris Tony Bonner, Charles (Bud) Tingwell Candy Raymond, Frank Wilson
Synopsis Dirk Morris is an ex policeman dismissed for taking a bribe He joins Dercys Security Services who believes they are going to be robbed They unsettle the millionaire employers, convinced though the robbery is actually being planned by an ex employee This is also the story of Jennie He likes dogs when most of the staff are at a union meeting and only starts to go wrong when Merlin notices a flaw in the replica armoured car which is the key to the whole plot.

35mm IN RELEASE

PATRICK

Prod Company Patrick Productions
for Australian International
Film Corporation Pty Ltd
Dist Company Filmways
Director Richard Franklin
Screenplay Everett de Roche
Producers Antony Gannane,
Richard Franklin
Exec Producer Sil Fayman
Music Brian May
Donald McAlpine
Editor Edward McDonald Mason
Sam Taylor
Prod Manager Lesli n Binns
Art Director Jenny Party
Prod Secretary Kevin re ger
Costume/Wardrobe Ashley le Jansen
Standby Wardrobe Pnt Clarke
Sound Recordist Tom Stanstell
Asst Directors James Parker,
Dav Binstall
Camera Operator Andrew Lesl e
Camera Asst
Focus Puller Jack Enderott
Boom Operator Phil Stirling
Clapper/Loader Robert Murray
Gaffer Stewart Seeley
Continuity Fran Heelsme
Casting Consultant Sarbi Taylor
Set Decorator Peter Kentfal
Key Grip Noel Morrille
Grip Geoff Richardson
Asst Editor Mark Norfolk
Standby Props John Pawsitch
Prod Accountant Michael Crawley
Catering Dan Phil
Stills Photography David Parker
Best Boy Ian Dewhurst
Make-up Jose Perez
Special Effects Dennet Richmnas
Prod Secretary Michael Hosking
Hairdresser Pan Hajam
Budget $400,000
Length 120 min
Color Process Agfa
Progress In Release
Cast Susan Penhaligon, Robert Helpmann Rod Mullinar Bruce Barry Julia Blake Helen Ramsgway Walter Pym Marie Mercedes Frank Wilson Peter Cnlgan Marilyn Rogers Peggy Nichols Carole Ann Ay ott
Synopsis What was Patrick's secret? What was the strange influence he possessed? A horror of a rather unique sense in the usual is turned upside down in a thrilling emotion charged experience

For beta is of the following 35mm films see the previous issue

The House Upstairs
Simmonds and Newcombe
Dawa!
The Night The Prowler
She'll Be Sweet
The Chant of Jimmie Blacksmith
Newsfront
Stickybeak

16mm PROD SURVEY

AND/OR = ONE

Prod Company Omeya Communications Pty Ltd
Director Briana Kearney
Screenplay Briann Kearney
Producer Martin Simpson
Executive Producer Kevin Kearney
Music Stephen Danielen
Nic Lyssa
Photography Maca Barnes
Editor Mirtha Kalsen
Prod Manager Briann Kearney
Art Director Kim Hicker
Costume Designer Christine Over
Costume/Wardrobe Beryl Larkin
Sally Cr ssy
Sound Recordist Kevin Kearney
Sound Editor Michael Isaacs
Asst Director David Brecke
Focus Puller Jack Kearn
Camera Asst. Adrian Ward
Gaffer Brian Banagnwa
Continuity Lesley Mackenzie
Grip Greg Mclnnes
Caterer Drury & Kennedy
Still Photography Shan K ng
Hairdresser Irene Wells
Make-up Irene Wells
Scenic Artist Edward McCann
Titles Margo Rasmusser
Length 45 min
Gauge 16 mm
Color Process 7247 Eastman
Progress Festival
Release Date January 1979
Cast Kris McGaude, Anna West, Bridget Minghy Vincent Gil, David Brooks, Miles Brown an Strutt Irene Wells Nic McCann
Synopsis A love story concerning three women

SAKE OFF 78

Prod Company Swinburne Film and TV Dept
Director Elizabeth O'Neil
Screenplay/Scriptwriter Elizabeth O'Neil
Producer Julie Goetze
Exec Producer Beas Mcallinson
Music John White
Photography Mark McAdam
Editor Elizabeth O'Neil
Prod Manager Jnbe Goetze
Art Director Tony Cook
Sound Recordist Paul Elliott
Mixer Pent Elliott
Sound Editor Elizabeth O'Nell
Camera Operator Mark McAuliffe
Camera Assistant Andrew Jones
Boom Operator John Elliott
Clapper/Loader Elizabeth O Nell
Continuity Julia Goetze
Second Unit Photography Andrew Jones
Grip David Cellyer
Asst Editor Paul Elliott
Still Photography Tony Cook
Laugh 20 m a

Color Process Eastmancolor
Progress Editing
Release Date December 1978
Cast The organizers, company representatives, judges and finalists of the Best Cook of Australia competition
Synopsis A documentary on the organisation of the first national cooking competition

BINGO

Prod Company Swinburne Film and TV Dept
Director Tony Cook
Screenplay Tony Cook
Producer Julia Goetze
Exec Producer Brian Richmann
Music Eddie Zagorski
Editor Tony Cook
Prod Manager Julia Goetze
Art Director Jack e Fine
Costume/Wardrobe Jack e Fine
Sound Recordist Julia White
Mixer Tony Cook
Sound Editor Tony Cook
Asst Director Geoff Wright
Camera Operator Angus Cammingn
Camera Assts. Andrew De Groot
Kevin Anderson
Richard Lnwesste s
Boom Operator Rob Grant
Clapper/Loader Robert Dressser
Continuity Natalie Grass
Second Unit Photography El zabeth O'Nell
Grips/Lighting Elizabeth O'Nel,
Richard Lnwesste s
Still Photography Richard Lowenstein
Runners Peter Jack
A McGrath,
E O'Nel
Geoff Wright
Shane Ca g ll
Titles 20 m a
Length Eastman
Color Process Editing
Release Date December 1978
Cast Alan Rowe Bert Hatcheme Julie Day Hesketh Green, The Sunbeams Mynn Healey Ted Venn, A McGrath Julia Nivan Mrs Cee Miss West, Mrs Jackson Gaye Lough Mrs Marshall, Rob Lashnas
Synopsis The commitment of the little romantications of the vaudeville stage and the pathos of old age, set to the bizarre idiom of the Bingo game.

CRIMESHOW

Prod Company Ce lal Film Productions
Director Andrew Jones
Screenplay Paul Elliott
Producer Andrew Jones
Photography Tim Smart
Editor Andrew Jones
Art Director Adr an Brach
Sound Recordist Paul Le fert
Asst Director Graham Irwan
Camera Operator Tim Smart
Focus Puller Peter A mstrong
Camera Asst Peter A mstrong
Sound Asst. John Elliott
Continuity Lucy Mahlaren
Casting Consultants Actors
Grip David Cellyer
Stunt Co-ordinator Peter Thakes
Still Photography Dav d Staley
Technical Adviser John Hadcock
Make-up Michele Bolton
Runner John Cummins
Titles Graphic ks
Length 20 mm
Gauge 16mm BeW
Progress Post Production
Cast Terry Trimble Dave Jones and announcing Andy Mmeni
Synopsis A tale of television crime is the young boy is taken hostage by two gutless killer s bank rob



And/Or = One

THE DIFFRACTION GRATING

Prod Company CSIRO
Director Nick Alexander
Sci Pt. Nick Alexander
John McNeil
Producer Nick Alexander
Photography Roger Seccombe
Editor Nick Alexander
Sound Recording John Phillips
Prod Asst Vel Mingrave
Length 24 mm
Color Process Eastmen
Progress Editing
Synopsis The diffraction grating has had replaced the grism in a wide variety of instruments hand for spectroscopic analysis. The ruling of a high quality diffract on grating requires a mechanical precision passed on few other fields of human endeavour and Australia is a world leader in ruling for holology

THE DISTANT LENS

Prod Company Perth Institute of Film and Television
Director Glenda Hambly
Producers Peg Barron
Owen Peterson
Exec Producer Rita Burns
Gauge 16mm and 35mm
Length 23 min
Progress In Production
Synopsis A look and what to documentary on filmmakers and the events they depicted a Western Australia between the years 1902 – 1952

IF IT S EASY, IT'S TOO EASY!

Prod Company CSIRO
Director Alice Hagge
Script Alice Hagge,
Dr Lawrence Symons
Photography Dav d Clarke,
Roger Seccombe
Editor Alice Hogue
Narrator Frank Wilson
Length 14 min
Color Process Eastman
Progress In Release
Synopsis A family film for people who work with sheep No matter where working with sheep he are you know what you have to do before you start and be aware of the danger areas. Most accidents can be avoided

THE LIVING SOIL

Prod Company CSIRO
Director Roger Seccombe
Producer Nick Alexander
Photography Roger Seccombe
Length 13 min
Col or Process Eastman
Progress Shooting
Synopsis Most of us life on earth is dependent in some way or another on the soil Through super s cillate c nema tography the unseen world of plant and animal life in the living ea re revealed.

MAXIMUM SECURITY

Prod Company Fritzoners Action Group (NSW)
Dist Company Sydney Filmmakers Co-Op
Director Mark St les
Photography Martha Ansara
Music Michael Norton,
Andrew Wilson
Sound Recordists Laurie Fitzgerald,
Kim Randall
Sound Editor Michael Norton
Grip Gregory Ford

PRODUCTION SURVEY

Graphics: Lee Whitmore
Budget: $1 300
Length: 9 min
Color Process: Eastmancolor 7250
Progress: In Release
Release Date: October/ 1978
Cast: Voices of Bryan Brown, Peter Fisher, Tim Gooding, Tony Greco, Bob Jewson, Julie McGregor, Johanna Wright.
Synopsis: Life inside an "inhabitables" section in a maximum security jail

THE MOVING PICTURE BOOK

Prod Company: Q-V-D Instructions
Dist. Company: Australasian Film Hire (16mm)
InterTropic Film Distributors (Rest of world)
Producer: Austin Levy
Co-Producers: Robert Hogenboom, Mandi McIntyre
Length: 40 mm/episode
Budget: $1 0,000
Synopsis: A film appreciation series presented by Bill Collins, Kirsa Sly, schools, colleges and film societies. The aim of all lectures on focus on recent developments in the Australian feature industry and examine the extraordinary relevance of various Australian films based on novels and plays. The 6 one-hour programs will also interview actors in all cases each topic.

A MILL OF HOOKS

Director: Sandra Richardson
Screenplay: Sandra Richardson
Producer: Sandra Richardson
Music: Don Trent, Phil Donovan, Mark Robinson
Advisor: Jim Tyrrell
Photography: Geoff Burton
Editors: Lee Sullivan, John Scott
Prod Co-ordinator: Jenny Hueneke
Prod Asst.: Leonie Mc Guire
Music: Recorded and Mixed by Robert Wells
Sound Recordist: Leo Sullivan
Mixer: Allister McFallen
Sound Editor: Greg Bell
Camera Asst: Bruce Dale-dam
Boom Operators: Steve Hope, Chris Kirkman
Make-up: Sue Leonard, Linda Ridgewood
Titles: Optical and Graphics
Budget: $7000
Length: 30 mm
Color Process: Eastman
Progress: In Release
Release Date: October 1978
Cast: Amber Rodgett as Margaret, Ben Casselbs, Alex Pope, Colin Cook, Robyn Mease, Katie Yoast, Jane Kirton, Julyn Bromley
Synopsis: The film is a psychological study of a young woman as she struggles between her unwilling and fearful her expectations and what actually occurs. In many of us, she is searching for meaningful values and a deep sense of self in the midst of a chaotic and seemingly valueless world.

THE PLUMBER

Prod Company: 5th Australian Film Corp
Director: Peter Weir
Screenplay: Peter Weir
Producer: Matt Carroll
Music: Rory O Donoghue
Photography: David Gribble (as a)
Editor: G Turney-Smith
Unit Manager: Penny Chapman
Art Directors: Herbert Pinter, Kris James
Prod Designer: Wendy Weir
Prod Secretary: Barbara Ring
Dialogue Coach: Ruth Ye le Lacey-Hobe.
Sound Recordist: Ken Hammeke
Mixer: Rod Pascoe
Asst Directors: Phil Clayton, Scott Hicks, Kevin McK e
Camera Operator: Peter Mo ss
Focus Puller: David Foremen
Boom Operator: Jim Currie
Gaffer: Mi es Mo kins
Continuity: Mavis Ieuten
Casting Consultants: Alison Barrett, S.A. Casting
Stuntby Props.: Anna Browning
Asst Const Technician: Peter Templeton
Key Grip: Merv McLaughlin
Grip: Mich Wh te
Asst Editor: Steve Herris
Still Photography: David Kynoch
Mer ral Advisor: Dr Jim Kitchener
Story Editor: Harold Lander
Make up: Viv Mesheen
Electrician: Keith Johnson
Titles: Optical Graphiu
Budget: $1 50,000
Length: 75 min
Color Process: Eastmancolor
Progress: Post Production
Release Date: 1979 in Channel Nine Network

Cast: Judy Morris (as Kants), Robert Colothy Henri Szeps.
Synopsis: A university doctor's wife is harassed by the severely plumber when he comes to their apartment to fix an alleged fault in the plumbing. A psychopathic thriller with a touch of comedy and a dramatic twist at the end.

REBIRTH OF STEAM

(working title)

Director: Graham Rolls
Screenplay: Graham Rolls
Producer: Graham Rolls
Photography: Graham Hinks, Graham Varney
Editor: Graham Varney
Sound Recordist: Chr s Bell
Prod Asst.: Robert Grenadi
Sponsor: Alcos Australia
Length: 7 10 min
Color Process: Eastman
Progress: In production
Synopsis: A look at the activities of the Hotham Valley Steam Railway Company

ST ALBANS — AN ETHNIC PROGRAMME

Prod Company: Canberra CAE Media Centre
Dist Company: Canberra CAE
Director: Ian Hart
Screenplay: Ian Hart
Music: Franklin S. Waverly
Photography: John Haufelwerth
Editor: Ian Hart
Prod Manager: Helena Jamieson
Sound Recordist: Alan Welsh
Mixer: K ancroh
Animation: Mark McGregor
Length: 20 min
Color Process: Eastmancolor
Progress: In Release
Release Date: September 1978
Synopsis: St Albans East Primary School (Melbourne) has 45% enrolment from migrant families. It is running a multicultural multi lingual programme using community resources and grants from the Schools Commission.

A SCHEME OF MADNESS

Prod Company: Filmwunt Pty Ltd
Dist Company: TVW Enterprises (for relevision)
Filmweet Pty Ltd for education
Director: Jos Nobs
Screenplay: Barrie Pattison
Producer: Jos Noble
Exec Producer: Brian Williams
Music: Peter Lawry
Brian (he group Champagne)
Photography: Jos Nobs
Editor: Barrie Pattison
Prod Secretary: Julieanne Mills
Scene Researchers: Ivor Bowen, Jos Noble
Asst Directors: Ivor Bowen
Camera Operator: Jos Noble
Asst Editor: Carolien van der Gaag
Still Photography from: Battye Library, Geldof's Military Museum, Railways Historical Society of W.A.
Narrator: John Hudson
Titles: Geoff Parry
Budget: $18,000
Length: 25 mn
Color Process: Eastman 7254 and 7247
Release Date: October 1978
Cast: John Hudson.
Synopsis: The life of pioneer eng neer C.Y. O'Connor and his tragic death (related to the West Australian scene.

SOLAR WATER HEATING

Prod Company: CSIRO
Director: Roger Seccombe, Ted Davey
Script: Roger Seccombe
Producer: Nick Alexander
Photography: Roger Seccombe
Editing: Roger Seccombe
Animation: Reece Walsh
Length: 16 min
Color Process: Eastmai
Progress: In Release (October 1978)
Synopsis: Domestic solar water heating is a sound economic proposition a many parts of Australia. How do solar water heaters work and how are they adapted to various home heating situations?

WELDING

Prod Company: Swinburne Film & Television Dept
Director: Mark McAuliffe
Screenplay: Mark McAuliffe
Producer: Julie Goetze
Exec Producer: Brian Robinson
Photography: Andrew Jones and Mark McAuliffe
Editor: Mark McAuliffe
Art Directors: Peter Allen, Jill Taussig
Prod Secretary: Julie Goetze
Music Director: Murray Bowe
Sound Recordist: Paul Flynn
Camera Operator: Andrew Jones
Focus Puller: Richard Lowenstein
Game s Asst.: Richard Lowenstein
Boom Operator: Jackie Fine
Clapper/Loader: John Wherton
Continuity: Bruce Williams
Casting Consultant: Julie Goetze
Second Unit Photography: Chris Kelaris, Michael Robinson, Richard Lowenstein
Asst Art Directors: John Burgess, Craig Mochrie
Set Decorators: Jill Taussig, John Burgess, Craig Mochrie
Grip: John Pannam
Still Photography: Richard Lowenstein
Hairdresser: Courtesy ARC Make Up Dept
Make-up: Peter Allen, Maggie Miller
Banners: John Wherton
Titles: Peter Allen
Length: 20 mm
Color Process: Ektachrome
Progress: In Release
Release Date: December 1978
Cast: Sean Scully, Maggie Miller, Alan Weyman, Alex Eastber, Jim Rodenstan, George Vlasits, Jane Haskell, Shannon Jinh, Angela La Bozzetta, Fiona Heylan, Ernest Wilson, Jesse Rauk, Peter Cox, Elizabeth Keighly, Peter Santi, Bob Hicks, Keith Rankin, Brian Hickey
Synopsis: Frank is 30. A metalworker he is a victim of some intelligence and confidence. When he is offered a job as foreman he is primarily with no acknowledgment of his own skills on the one hand and the opportunity to comment and between management and hrs working mates on the other. For Frank the decision is not an easy one.

WHO OWNS SCHOOLS?

(And what are they doing about it?)

Prod Company: Canberra CAE Media Centre
Director: Ian Hart
Screenplay: Ian Hart, Davin Swann
Dean Ashenhean
Producer: Ian Hart
Music: Greg Cliff
Photography: John Haufelwerth
Editor: Ian Hart, Helena Jamieson
Prod Manager: Libby Hughes
Art Director: Ron Just
Music Director: Gle Aulie
Sound Recordist: Alan Welsh
Sound Editor: Helena Jamieson
Asst Director: Lelia S mmons
Camera Asst: Peter Shannon
Gaffer: Lee Whaley
Continuity: Helena Jamieson
Grip: Bill Pennah
Still Photography: Helena Jam eson
Make-up: Mair McGregor
Sales & Rects.: Lee Whaley
Animator: Mark McGregor
Titles: IMC Graphics
Length: 45 mins
Color Process: lastmancolor
Progress: Editing
Release Date: December/ 1978
Cast: Julie Seymour, John Walker, Dowd Swan, Liz Ferguson, Judi Rogers
Synopsis: A "street theatre" experience designed to start people thinking about education. It aims for schoolgoers what Monty Python did for lumberjacks.

For details of the following 16mm films see the previous issue

Anti-Smoking Film
Banana Sandie
Dreamt
Pat the Love of a Child
Highest Dan Tree
Hook It Down the River
Ice Is Nice
Imagine Seeing the Cars Going Past
The Island of Neuwaz
It Isn t Easy
The Last Tasmanian
Monday Morning
Mud, Sweat and Gears
Natural Thing To Do
Over The Bridge
Temperament Unsuited
They Used to Call It Sandy Bight
Two Man Sled
To Walk the Vertical
Wet Clay

TELEVISION SERIES

AGAINST THE WIND

Prod Company: Pegasus Productions for The Seven Network
Directors: Simon Wincer, Mike Miller
Created by: Bronwyn Binns
Producer: Henry Crawford
Exec Producers: Ian Jones, Bronwyn Binns
Photography: David Egsby
Editor: Phil Reis
Prod Manager: Tom Sims
Art Director: Tracy Wi ll
Prod Co-ordinator: Jan Stot
Prod Secretary: Jan Stot
Costumes/Wardrobe: Clare Gillen
Supervision: Gary W ilkins
Sound Recordist: David Hart sen
Mixer: Terry Rodman
Sound Editor: Rose Hamilton
Asst Directors: Stewart Wright, David Eggby
Camera Operator: Harry Gynatsis
Focus Puller: Harry Gynatsis
Camera Asst.: Mark Wasiutek
Boom Ope rator: Stewart Softly
Gaffer: Jo Weeks
Gaffer/Lighting tv: Clive Jones
Asst Art Director: Nick van Rossenda e
Set Decorators: Ian Hensel sch
Grip: Ken Sallows
Asst Editor: Cheryl Wilkenn
Hairdresser: Iss Dewhurst
Make-up: Te ry Worth
Progress: In Release
(Premiere 12th September 1978)
Cast: Mary Larkin, Jon English, Kerry McGuire, Frank Gallacher, Fred Parslow, Lyn Rambow, Werwick Simms, Gerard Kennedy
Synopsis: Thirteen one hour all film episodes. A historical series set in 1797 - 1809 tracing the life of Mary Mulvane who is transported from Ireland.

COP SHOP

Prod Company: Crawford Productions (Festure Films) Pty Ltd
Director: Scott Tingwe l, Bob Mc kin, Pe ter Faiss, David Charlton, Ch Templa
Scriptwriters: Linda Aronson, Lute Seymes, Anne Brooks Shank, David Bo ttom, Gary Dsgcon, Feverell de Rioche, Colin Eggleston, Gordon Graham, Rik Hobel, Michael Joshua, Peter Kinloch, Ray Kel r, Derek Strahen, Jim Simmonds, Chris es Sim s, Holland Strong, David Stevens, Jude Schneck, Marie Trevor, as Crawford
Producers: Hector Crawford, Graham Morris
Exec Producer: Hector Crawford
Assoc Producer: Graham Morris
Script Editors: Gwenda Marsh, Graham Forsman, Ray Kelly, Merry Wright, Jenny Sharp (Limited), Irene Fisher (Freelance)
Art Director: Phil Gladwell
Prod Co-ord nator: Dr ane Young
Prod Secretary: Anton e Hayes
Costume/Wardrobe: Ron Williams, Heather McLaren
Asst Director: Mick Mille
Boom Operator: Andrew Ramage
Continuity: Mark Joffe
Casting Consultant: Vicki Pepperell
Set Decorators: Don Humphreys, Lorraine Tankard, Jamie Legge, Terry Meadows
Grip: Bil Baxter
Length: TV Se ies
Progress: In Re ease
Cast: George Mallaby, Peter Adams, Gregory Ross, Paula Duncan, Terry Norris, John Ossiak, Gil Tucker, Pamela Wallace, Joanne Moore, Joanna Lockwood

DISCOVERY 3

Prod Company: Perth Institute of Film and Television
Producers: Owen Paterson, Cynthia Baker
Exec Producer: Judith Pinder e
Length: 13x7 min
Gauge: 16mm
Color Process: Ektachrome
Progress: In Production
Synopsis: A series of 13 children's television programs for inclusion in children's magazine style programs.
Discovery 3 illustrates unusual subjects to young viewers and provides young and/or limited-literacy viewers with an opportunity to improve their skills and try out novel approaches to their chosen subjects.

FALCON ISLAND

Writers: Jose Ambrose, Ron Sunney, Moya Wake
Script Editor: $8350 (STWs)
Budget (tentative): $19500 (FT)
Prod Company: Perth Institute of Film and Television
Producer: Judith West
Exec Producer: Pau Ra ton
Length: 5x30 min
Gauge: 16mm
Color Process: Eastman
Progress: Pre-Production
Synopsis: A hal hour children's television drama series about three children and their community as Falcon Island which is threatened by hand-mining and in the rejected role of an old Dutch shipwreck.

STOPWATCH

Prod Company: Perth Institute of Film and Television
Directors: Pat Mehat, Steve Jarrett, Brian Beaton, Al Kemp, Ivor Bowen, John Beaton, Glenda Hendry, Keith Saggers, Owen Paterson
Producer: Judi i West
Exec Producer: Ira Ri ron
Length: 1 0x8 min
Gauge: 16mm
Color Process: Eastman
Progress: In Release
Synopsis: Stopwatch is a series of documentary and drama programs produced specially to fit the demand for Australian shorts for the 12-14 age group. The series will be released as supports for children's cinema screenings and for television programs.

THE SULLIVANS

Prod Company: Crawford Productions (Screensay) Pty Ltd
Directors: Garry Conway, Lex van Ox, Mervyn Rees, Greg Sheers (Tra nee)
Writers: Judy Colchoun, Everard dip Iroche, Paul Davies, Peggy Dunn
Cole Eggleston, Phil Coldstream, Graham Hartley, Peter Hepworth, Tony Morphett, Den es Mc gan, Alan McGilvray, Pete Sutf erk, Dave Stevens, Cha es Stamp, John Graham
Profiler: John Sara s gham
Exec Producers: Hector Crawford, Jock Blair
Assoc Producers: Alan Hardy (Story), Dav d Hirschfelder (Scripts)
Music: Geoff Harvey
Script Editors: Lyn Rushworth, Wendy Jackson, Brian Wright, John Reeves (Tra nee)
Prod Manager: Jon Fi ulcher
Art Director: Richard Fremlin
Prod Co-ord nator: Trud Pilkington
Prod Secretary: Trudy Tilley
Costume/Wardrobe: Ron Williams, Phil Eagles, Annette Johanse n, John Cassidy, Pat Ames a
Sound Recordist: Glenn Mer s
Asst Directors: Kenda Pearson, Peter Gawler
Camera Operator: Ross Berryman
Boom Operator: Hugh Mcinney
C ameraLoader: Guy Reggell-Browne
Gaffer: John Brennan
Continuity: Kri nda Fe dman, Julie Bates
Casting Consultant: Helen Rolland
Set Decorators: Harvey Mawson, Sas Armstrong
Grip: Steve Hegarty
Best Boy: Mike Mets
Make-up: Rose Dowsett
Length: TV series
Release Date: In Release
Cast: Paul Cronin, Lorraine Keys, Steve Tandy, Richard Morgan, Susan Hannaford, Vivean Grey, Michael Caton, Reg Gorman, Vikki Hammond, Norman Yemm.

THE TRUCKIES

Prod Company: ABC TV (Melb)
Director: John Gauci, Doug as Sharp, Michael Ludbrook, David Zweck
Writers: Carol Wi tcresd, Keith Thompson, Phi l Freedman, Everett de Roche, Michael Aitken, John Wood
Howard G ffith
Exec Producer: Oscar Whitbread
Script Editor: Howard G ffith
Photography: Ian Wa burton
Prod Manager: Frank Brown
Sound Recordist: Phi Doyle
Camera Operator: Ron Hagan
Casting Consultant: Barbara Dor se
Length: 12x30 min
Cast: Michael Aitkens, Colleen Hewett, John Wood, John Ewart, Lois Ramsay, Michael Carman, Frank Wilson, Tim Oliver, Tommy Dysart, Pete Cummins, Sue Jones, John Arnold, Ross Stanpess, Bruce Spence, Vic Gordon, Gemma Craven, Bill Hunter, McGruger, Sigrid Thornton, Helen Hemingway, Jackie Keres, Wendy Gilmore

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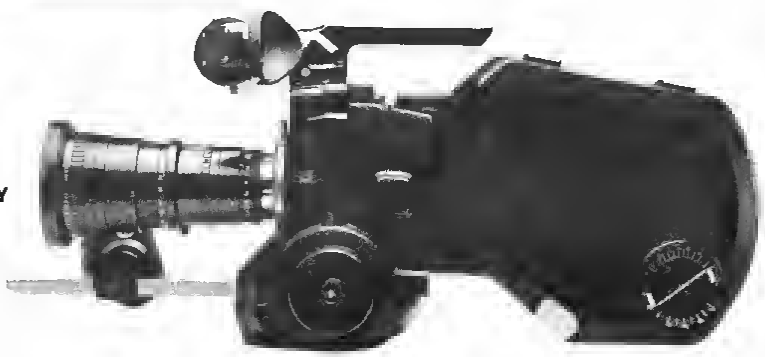
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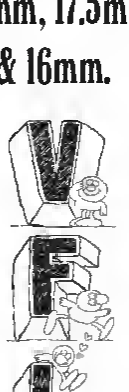
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PRODUCTION SURVEY

Monika Maughan Gordon Cartwright, Kerry Dwyer, Dean Drysdale, Brian Hannan Gerard Kennedy, Hamish Hughes, Maurie Fields.
Synopsis A 12-part series portraying the lifestyle of transport drivers.

For details of the following TV series and films see the previous issue

Golden Sash
The Nargun And The Stars

FILM AUSTRALIA

CHILDS PLAY-THE DEVELOPING CHILD

Prod Company — Film Australia
Dist Company — Film Australia
Director — Antonia Crilacchio
Producer — Malcolm Otton
Photography — Mick Bellemann
Editor — Ian Adkins
Sound Recordist — Rodney Simmons
Mixer — George Hart
Narrator — Ron Roberts
Length — 13 min
Gauge — 16mm
Color Process — 7247 E/C negative
Progress — In Release
Release Date — October 1978
Synopsis Aimed at parents to give them perception on the growth process of children.

SCHOOL & SOCIETY

Prod Company — Film Australia
Dist Company — Film Australia
Director — Janet Isaac
Producer — Jes Dhani
Photography — John Hosking
Prod Manager — Gerry Lavin
Length — 3 x 10 min
Gauge — 16mm
Color Process — E/C 7247 negative
Progress — Shooting
Release Date — November 1978
Synopsis Looking at the disadvantaged school programs.

FLYING DOCTOR

Prod Company — Film Australia
Dist Company — Film Australia
Director — John Shaw
Screenplay — John Shaw
Producer — Don Murray
Asst Producer — Ron Hannam
Photography — Kerry Brown
Editor — Klaus Jantz
Prod Co-ordinator — L. Wills Davies
Sound Recordist — Rodney Simmons
Mixer — George Hart
Camera Asst. — James Wren
Length — 20 min
Gauge — 16mm
Color Process — 7247 E/C negative
Prints — Ed Hay
Release Date — November 1978
Synopsis A study of the Flying Doctor Service in N.S.W.

SHIFTING

Prod Company — Film Australia
Dist Company — Film Australia
Director — Phillip Richardson
Screenplay — Phillip Richardson
Producer — Malcolm Otton
Exec Producer — Pau Hannam
Photography — Mick Bellemann
Editor — Ian Weddell
Camera Asst. — Peter Viscovitch
Length — 9.5 min
Gauge — 16mm
Color Process — 7247 E/C negative
Progress — Editing
Release Date — November 1978
Synopsis Study of life in the Brisbane suburb of Spring Hill

SOUTH AUSTRALIAN FILM CORPORATION

ABORIGINAL ALCOHOLISM

Screenplay — Russell Porter
Exec Producer — Bruce Moir
Sponsor — S.A. Committee for Aboriginal Alcoholism & Drug Related Problems
Synopsis A film showing the problem of alcoholism among Aborigines

DAYS I'LL REMEMBER — IN SOUTH AUSTRALIA

Director — Howard Rubie
Screenplay — Michael Ingamells
Exec Producer — Peter Dimond
Photography — Russell Boyd
Sponsor — South Australian Division of Tourism
Length — 22 min
Gauge — 35mm
Synopsis Julie Anthony features in a prestige tour of film on South Australia.

DEVELOPMENT OF SKILLS

Screenplay — Terry Jennings
Exec Producer — Bruce Moir
Sponsor — Dept. Tourism Recreation & Sport
Length — 30 min
Gauge — 16mm
Synopsis A film as an aid in instructing trainee coaches

FORESTS

Prod Company — Newfilms Pty Ltd
Director — Justin Milne
Screenplay — Peter Clarke
Exec Producer — Lesley Hammond
Photography — Geoffrey Simpson
Sponsor — Dept of Woods and Forests
Length — 10-15 min
Gauge — 35 mm
Synopsis A film to increase the public's awareness of wood its uses in our everyday lives and its value to the environment.

HOUSING

Prod Company — Slater Sound Studios Pty Ltd
Director — John Dick
Screenplay — John Dick
Producer — Nick Cockburn
Exec Producer — Lesley Hammond
Photography — Dave Foreman
Sponsor — Dept of Housing, Urban and Regional Affairs
Length — 20 min
Gauge — 16 mm
Synopsis A film to show people who are about to build their first home that it is possible to have a house which is not expensive, and is practical and aesthetically pleasing.

NEVER EVER GO WITH SOMEONE YOU DON'T KNOW

Prod Company — Newsmag Pty Ltd
Directors — Justin Milne and Geoffrey Simpson
Screenplay — Peter Clarke
Exec Producer — Lesley Hammond
Photography — Geoffrey Simpson
Animation — Geoffrey Simpson
Editor — Justin Milne
Length — 10 min
Gauge — 16 mm
Synopsis A film aimed at six to ten year-old children to warn them that it is dangerous to go with strangers.

NORTH TO ALICE

Prod Company — Slater Studios
Screenplay — Brian Hannant
Producer — Nick Cockburn
Exec Producer — Bruce Moir
Sponsor — Australian National Railways Commission
Synopsis A film on the construction of the Tarcoola-Alice Springs Railway one of the world's largest desert railway constructions

PESTICIDE CONTROL

Screenplay — Malcolm Purnell
Exec Producer — Bruce Moir
Sponsor — Health Commission
Length — 16 min
Gauge — 16mm
Synopsis A film showing the safe use of pesticides

PREVENTION & TREATMENT OF SPORTING INJURIES

Screenplay — Terry Jennings
Exec Producer — Bruce Moir
Sponsor — Dept. Tourism Recreation & Sport
Length — 30 min
Gauge — 16mm
Synopsis A film aid use in instructing trainee coaches.

PSYCHOLOGY OF COACHING

Screenplay — Terry Jennings
Exec Producer — Bruce Moir
Sponsor — Dept Tourism Recreation & Sport
Length — 30 min
Gauge — 16mm
Synopsis A film for use in instructing trainee coaches

RED CROSS

Screenplay — Brian Hannant
Exec Producer — Bruce Moir
Sponsor — Australian Red Cross
Length — 20 min
Gauge — 35mm
Synopsis To make the public aware of the very many activities in which the Red Cross is involved, and to illustrate their potential to help in many human situations, and as a result obtain the community



For Better For Worse

THE ROLE OF THE COACH

Screenplay — Terry Jennings
Exec Producer — Bruce Moir
Sponsor — Dept Tourism, Recreation & Sport
Length — 30 min
Gauge — 16mm
Synopsis A film for use in instructing trainee coaches

TASMANIAN FILM CORPORATION

ARCHITECTURE

Prod Company — Tasmanian Film Corp
Dist Company — Tasmanian Film Corp
Director — Philip Mark Law
Screenplay — Stuart Hand
Producer — John Honey
Photography — Chris Morgan
Editor — Mike Woolvenidge
Prod Manager — Sherry James
Sound recordist — Nick Armstrong
Camera Asst — Russell Galloway
Continuity — John Jaskiewicz
Grip — Gary Clements
Script Asst. — John Jaskiewicz
Narrator — John Hale
Length — 15 min
Gauge — 35mm
Color Process — 5247
Progress — a Release
Release Date — September 1978
Synopsis A documentary on architecture in terms of the way influences man. Produced for the Department of Housing and Construction (Tas)

DON'T BE A BLOODY IDIOT

Prod Company — Tasmanian Film Corp
Dist Company — Tasmanian Film Corp
Director — Erica Mosses
Screenplay — John Fotterson
Producer — Don Anderson
Photography — Chris Morgan
Editor — Rod Davis
Sound Recordist — Peter McKinley
Camera Asst — Russell Galloway
Boom Operator — George Gouros
Production Asst. — Paula Jarvis
Length — 17 min
Gauge — 16mm
Progress — Release Print
Cast: George Hamm and various bushwalkers
Synopsis Safety in the bush is the theme of this film. Most tragedies that have occurred throughout the Australian bush could have been avoided if fundamental and basic rules were followed.

EXERCISE EVER READY

Prod Company — Tasmanian Film Corp
Dist Company — Tasmanian Film Corp
Director — Peter Kay
Screenplay — Stephen Collnan
Producer — Don Anderson
Photography — Geoff Kitchen
Editor — Mike Woolvenidge
Sound Recordist — Peter McKinley
Camera Asst. — Russell Galloway
Boom Operator — George Gouros
Grip — Gary Clements
Production Asst. — John Jaskiewicz
Sponsor — State Emergency Service
Length — 20 min
Gauge — 16 mm
Progress — Editing
Cast: Peter Aanensen and State Emergency Service Officers and Volunteers.
Synopsis A training film showing how to plan and conduct an effective training exercise. In this case building an igloo in a country town

THE FITNESS FACTOR

Prod Company — Tasmanian Film Corp
Dist Company — Tasmanian Film Corp
Director — John Honey
Screenplay — John Honey
Producer — John Honey
Editor — Mike Woolvenidge
Prod Manager — Janik Zeikgins
Sound Recordist — Peter McKinley
Mixer — Peter McKinley
Cameraman — Chi Morgan
Camera Asst. — Russell Galloway
Boom Operator — John Jaskiewicz
Continuity — John Fitzerson
Grip — Gary Clements
Still photography — Brendan Bannister
Technical Adviser — Dr Russell Gibbs
Length — 20 min
Gauge — 16 mm
Color Process — 7247
Progress — In Release
Release Date — August 78
Cast: Stewart Fairbrey, Frank Sinnet, Noreen Le Mottee, Richard Meredith, Dan Conrad, Margaret Davis
Synopsis A film exemple Australian thinks that he is at heart attack risk but he really is. Once he is convinced he has a problem, he goes the wrong way about solving it. Produced for the Department of Health Services (Tas)

FOR BETTER — FOR WORSE

Prod Company — Tasmanian Film Corp
Dist Company — Tasmanian Film Corp
Director — John Eli
Screenplay — John Fotterson
Producer — Don Anderson
Photography — Gert Kirchens
Editor — Mike Woolvenidge
Prod Manager — Sherry James
Sound Recordist — Peter McKinley
Camera Asst. — Gary Clements
Boom Operator — John Jaskiewicz
Continuity — Tracy Gadd
Length — 20 min
Gauge — 16mm
Progress — Editing
Cast: Geraldine Spiers, Graeme Stein, Brian Dubig, Noreen Le Mottee, Estelle Davis, Graeme Green
Synopsis A married couple failing to communicate with each other and having an unsatisfactory sexual relationship are the main characters in this film made for the Family Planning Association

I HATE HOLIDAYS

Prod Company — Tasmanian Film Corp
Dist Company — Tasmanian Film Corp
Director — Pat Saunders
Screenplay — John Fotterson
Producer — Don Anderson
Photography — Chris Morgan
Editor — Rod Adamson
Prod Manager — Penny Chapman
Sound Recordist — Peter McKinley
Camera Asst — Russell Galloway
Boom Operator — George Gouros
Prod Asst — John Jaskiewicz
Make-up — Karen Peters
Sponsor — Tasmanian Dept of Tourism
Length — 20 min
Gauge — 16mm
Progress — Release Print
Cast: Nina Ferrier
Synopsis Various members of an eccentric family tell a yarn by Neil Ferrier get away to an oasis of Tasmania, pursued by the only rational remaining member. He (Neil Ferrier) finally tracks them down to the gaming rooms in the Wrest Point Casino

Concluded on P 155


"Art is a lie, but it is the means by which we see the truth" –Pablo Picasso
From the "Leisure" Oscar-winning combination of Bruce Petty and Suzanne Baker comes
THE MAGIC ARTS
Produced by Film Australia for the Australia Council, The Magic Arts is a visual onslaught of artistic ideas, showing how art relates to and intertwines with our daily lives.
Running time: 19 minutes
35mm/16mm colour.
Film Australia
Australian Film Commission

Film Reviews

PATRICK

Brian McFarlane

Richard Franklin's **Patrick** strikes out in a direction which is new and welcome in the Australian film scene. It offers gutsy melodrama with psychic trappings that recall Da Palma's *Carrie*, and a narrative framework that drews on 1940s Hollywood.

But it is more than just the product of its influences. The film's distinctive flavor derives from the verbal and visual wit of Everett de Roche's screenplay and Donald McAlpine's artful camerework, all welded together by Franklin's relish for melodrama which gives us a succulent piece of *pere Guignol*. Franklin takes the cliches of the genres on which he draws and has very lively fun with them, using them rather than spoofing them.

The film opens with a giant close up of a human eye which belongs to the enigmatically staring Patrick, sitting on a bed while on the other side of the wall his mother is engaged with her lover. The lover makes a disparaging reference to "that lunatic Patrick", the camera cuts to the lovers soaping each other in the bath, and then comes the first touch of horror — Patrick electrocuting them by throwing a glowing radiator into the bath.

This comprises a prologue of a couple of minutes, before the film moves via a grey-blue city skyline to a vaguely Gothic mansion, the clinic for the psychologically disturbed, which is the scene of the film's main action. It is very adroitly managed, setting up enjoyable *frissons* of expectation which the rest of the film, by and large, fulfils.

The film proper begins with Kathy Jacquard (Susan Penhaligon) applying for a nursing position at the clinic. She is interviewed by the matron who outlines the kinds of sexual and other quirks often met with among nurses in this situation. The matron is played by Julia Blake nicely tense and edgy, photographed from a low angle to heighten the sinister suggestion and hostility in her attitude to Kathy. "She comes to us in the wake of an unstable domestic situation", the matron tells Dr Roget (Robert Helpmann), who snaps, "hire her."

This exchange introduces a teasing ambivalence which persists throughout the film. We are never quite sure where our sympathies are meant to lie and, since they are clearly not meant to be deeply engaged by anyone, we can give ourselves over to the fun and games, and well-laced pyrotechnics the film offers.

Kathy is, of course, put in charge of Patrick, who has been in a coma for three years. He is "160 lb of limp meat hanging from a comatose brain", says Dr Roget, who illustrates his meaning by reducing a frog to the same state of life-in-death. The script also suggests a parallel with Kathy whose "nerve ends have been cut off" since the failure of her marriage, but wisely this idea is not pursued. Nor is the argument about euthanasia ("medicine can prolong death much more effectively than it can prolong life") which threatens momentarily to bring the wrong kind of seriousness to the film.

Kathy establishes contact with Patrick as the electric typewriter (inexplicably kept in his room) begins to type out letters other than those she has tapped. Apart from some reflex spitting, this is his first communication in three years. Kathy's flat is wrecked, there is an unsettling scene at the swimming pool of a doctor who becomes her lover, her husband is trapped in a lift, and odd things happen to machinery.

Patrick has the gift. Kathy is sure, of what her lover calls "psychokinesis", and special effects man Conrad Rothmann has a field day with an exploding cabinet of medical supplies, with the doctor being whisked out the doorway, and other effects.

Patrick invites comparison — and can sustain it — with *Carrie*, but where De Palma was more concerned with placing his moments of psychic horror in an every-day context of high school dating and prom, Franklin, in some ways more cunningly, sets his in a recognizable cinematic framework. By this I mean the sort of 40s melodrama in which the plucky heroine (Ella Raines perhaps, or Barbara Stanwyck) is sure she is onto the truth but can't persuade anyone to believe her, and spends a lot of time darting about dangerously trying to establish proof.

Susan Penhaligon's Kathy is in the tradition of these brave (not to say foolhardy) and dedicated ladies and she understands exactly the tone of the film she is acting in. Her way with cliches — like "Brian, I'm sorry, but thanks for caring" — establishes precisely the extent to which we are asked to respond to these characters.

Again and again the film draws on our collective cinematic memory. (I hope Franklin intends this; it certainly accounts for a good deal of my pleasure in this film.)



Capt. Fraser (Walter Pym) is disturbed by the odd occurrences at the private hospital. Helen Hemingway (left) and Susan Penhaligon as Kathy Jacquard. Patrick.



Max (Jean Luc Bideau) the left wing radical eight years after May '68 Jonah Who Will Be 25 in the Year 2000.

The medical chat over an elegant dinner about "the nebulous bridge between conscious and unconscious' recalls Curtis Bernhardt's **Conflict**, the ambiguously staffed hospital sets up resonances from **Spellbound**, there are touches of Stodmak's **Phantom Lady**, as Kathy urgently tries to prove her theory, and of Peter Godfrey's **Cry Wolf** as she goes about her tricky business, and there are echoes of Lewton in suggestively lit staircases billowing curtains, the matron's pausing uncertainly under a street lamp And in the bland leading men (Rod Mullinar and Bruce Barry) Tom Conway, Kent Smith and their ilk live again

But, as I suggested before, the film is not just a collection of assorted *hommages*. Its allusions are assimilated into one of the liveliest and lanliest screenplays in modern Australian cinema and its suspense is its own This grows partly out of the confident handling of melodramatic incident partly out of the juxtapositions set up by skilful editing (doctor and nurse inside Patrick's ward working on strobe test/suspicious matron outside trying to decide whether or not to open the door), and partly out of the film's insistent, imaginative use of electrical equipment

Given the nature of Patrick's powers and the use he puts them to, the recurrent visual stress of light bulbs, typewriter, flickering pool light, power points telephones, neon sign (as well as on the elaborate system of tubes which keep him alive and the machines that register how alive he is) is apt and coherent in relation to the film's whole thrust

That its eponymous hero never speaks (and only moves twice — to gaspingly good effect) and lies comatose on a hospital bed for the film's length is perhaps a limitation insofar as the audience's involvement is concerned One can't really warm to Patrick, but this is not the sort of film that demands that quality of involvement The heroine's point of view will do for ours, given the comforting feeling that we know a little more than she does and the sketchy relationships are all we need

In fact, the film's melodramatic panache almost refuses to allow us more concern for the characters as individuals Within the scope allowed them the cast is very satisfactory and Robert Helpmann (albeit more than that, makes the most of some excellent, often witty lines

Patrick is more fun than most Australian films It is less overtly serious for all its talk of studying "the grey area between life and death" than, say **The Last Wave** or **Jimmie Blacksmith** but that does not mean it is a negligible film

In its delighted exploration of the possibilities of melodrama, in its legitimate exploitation of visual shock, it suggests that it is a more serious film than, for instance, the literal-minded **The Manga Tree** or **The Getting of Wisdom** To be excited by the potential of one's medium and to communicate that excitement this sums up Franklin's achievement, and an honorable and exhilarating one it is

PATRICK Directed by Richard Franklin Producers Antony I Ginnane, Richard Franklin Executive Producer Bill Fayman Screenplay Everett de Roche Director of Photography Donald McAlpine Editor Edward McQueen Mason Music Brian May Art Director Leslie Binns Sound Recordist Paul Clarke Cast Susan Penhaligon Robert Helpmann Rod Mullinar, Bruce Barry, John Blake, Helen Hemingway, Walter Pym Production Company Patrick Productions for AIFC Distributor Filmways 35mm. 104 min Australia 1978

JONAH, WHO WILL BE 25 IN THE YEAR 2000

Inge Pruks

May 1968 was a time of exultation and hope for European intellectuals, a time when old constraints were questioned students and workers joined to form a united front, and personal lives changed drastically as thousands gathered in Paris hoping to usher in a new era

Alain Tanner, unlike his countryman Daniel Schmid, belongs very much in spirit to the fervor of the French 1960s For him, May 1968 is recorded on the same time scale as October 1917 and though great changes cannot be brought about overnight, it is evident that for Tanner whatever was set in motion seven — or 50 — years before is being continued by individuals and small groups in a number of different ways

Jonas, qui aura vingt-cinq ans en l'an 2000 (**Jonah, Who Will Be 25 in the Year 2000**) is set in the Switzerland of 1976 It concerns eight characters who attempt to live in ways that do not betray the ideals of the 1960s, though they are beset with disappointments and faded dreams May '68 was, after all, a brief flowering of the revolutionary tree, it is short "le temps des cerises" (cherry picking time), a refrain which recurs several times in the film But it will come again perhaps in the year 2000 Just as a tick or flea can wait 18 years, if necessary, before dropping onto a warm blooded animal, and just as Jonah waits in the whale, so too the seeds of idealism can flower again even in the face of bullets and tanks

Tanner structures his film around four pairs of characters, each one represents a possible way of dealing with life in an increasingly industrialized world The name of each character begins with "Ma " and we are directed to consider them as allegorical or at least as representational solutions

Max (Jean Luc Bideau a stalwart of Swiss cinema) is the disillusioned Trotskyite, the ex prophet who grumbles at the rise in cigarette prices, gambles at roulette and dabbles at sabotaging land deal operations

Madeleine (Myriam Mezieres) his friend is a secretary in a bank She is able to help Max with useful information relating to the land deals Her real interest, however is tantric yoga

Through his concern over the green belt development Max meets two unusual farmers, Marcel and Marguerite (Roger Jendly and Dominique Labounet) Marcel only has time for animals — he photographs and draws them — and has an inexhaustible supply of stories about the animal world (including ticks and whales) His interests do not include his wife Marguerite, who emerges as the "patronne" or boss of the farm

Marguerite makes money on the side by slipping off to sell her favors to immigrant workers — Spaniards, Greeks Italians, Yugoslavs and Turks These workers remain shadowy figures and Tanner neglects to make clear their importance in his version of Jonah and the whale

The farm becomes the focal point of the film as other characters gather around it Mathieu (Rufus) an out-of work typesetter finds work at the farm collecting horse manure for Marguerite's organically grown vegetables His wife Mathilde (Myriam Boyer), rejoices at the good news of his job and announces it is time to have another child (they already have two of their own and one adopted child) This baby who by the end of the film symbolically belongs to the whole collective on the farm will be the Jonah of the title

A neighboring history teacher, Marco (Jacques Denis), comes to the farm for his vegetables and with his friend, Marie (Miou Miou), a supermarket cashier the octet is complete

It could be argued that Mathieu, the father of Jonah and the only true proletarian in the group is the main impetus of the film It is he who sets up an alternative school for the children it is he who questions and argues, predicting a better future for his son. However, such an emphasis would certainly contradict Tanner's intentions the group becomes a collective, and each character should be seen as an important and in one organic whole

The film is subversive in a subterranean way as each character quietly sets out to undermine capitalist structures Marie undersharges her pensioner customers in the supermarket, Marco teaches anti-establishment history lessons, using blood sausages, a metronome and cabbages as teaching aids, Max unearths land deal scandals, Marcel pleads eloquently for the protection of the whale, and Mathieu urges his unborn son to carry on the fight he himself has already started

There are no tracts, no slogans, no answers, and for all its Godardian vestiges (the bursts of song, the inter-titles the voice-over sequences, the black and white segments the occasionally didactic tone), the film is a very muted call to revolution The characters are not uncompromising idealists, but struggling realists

Mathieu accuses Marco of stupidity when the latter loses his teaching job Of all people a teacher is the one person who has any hope of influencing attitudes and

values of the future "Why should I sacrifice myself for the future?" cries Marco in desperation. He ends up teaching community singing in an old people's home.

Mathieu, the idealist, also accuses Marguerite of selfishness when she refuses to allow him to continue his alternative school on the farm. "What do you care for — your children or your carrots?" But Marguerite, the realist, is not swayed by this: the children will manage, and there is work to be done.

Tanner gives credence to his eight characters and it is obvious he believes the solution will not be a simple one for the future Jonah in the year 2000.

It is a pity though that Tanner structures his film around four couples because it limits his examples to four pairs of contrasts rather than widen his range into eight separate possibilities. Inevitably it is the men who represent a point of view, the women represent a minor variation on this view. Thus Mathieu is an unemployed militant worker who can give lectures on the recession and inflation but Mathilde is merely a childbearing worker. Max is a concerned, albeit jaded, intellectual but Madeleine is made to look foolish and vulnerable in her efforts to persuade Max to her way of thinking. Marco too is an intellectual, a "philosopher" and his contribution to the ongoing dialogue of the film is a history lecture on time. Marie is allowed to contribute just another (minor) way of sabotaging the system, but she ends her career as cashier in an ignominious supermarket chase.

The men are vocal — they advance the argument and the action of the film. The women are silenced — they are sexual rather than cerebral, or else they just act as appendages to the men. Mathilde gives Mathieu Jonah (again, the man of the future); Marguerite makes the farm run for Marcel; Madeleine provides information for Max; and Marie acts as class guinea pig for Marco's lesson. Note that Mathieu was allowed to take over completely when he gave his lecture on the mechanics of a recession.

If Tanner had really wanted eight representational characters he should have avoided pairing them off so systematically. As he so convincingly demonstrated in **Return from Africa** revolution begins at home.

It is fitting, however, that Tanner should choose as the pivot of his film the great Swiss philosopher Jean-Jacques Rousseau. Man is enchained by his institutions, says a voice-over as the camera circles round a statue of Rousseau, but even in the new collective there are difficulties. For Tanner is no noble savage living in a state of nature. The final voice-over is evidence enough:

> "Needs change according to man's situation. There is a world of difference between natural man living in a state of nature and natural man living in a state of society. Emile [the protagonist of Rousseau's *Emile*] is a savage who was meant to live in cities."

Is it any wonder then that the collective failed? With these cryptic words Tanner ends his film.

And Jonah is just as enigmatic: what will remain with him of the collective that engendered him? What will the colored chalk figures on the wall mean to him when he grows up? Will their shapes still be recognizable? They may be as incomprehensible as Aboriginal rock drawings. Jonah scribbles over them meaninglessly in the last images of the film.

JONAS QUI AURA 25 ANS EN L'AN 2000
Directed by Alain Tanner. Producer: Yves Gasser. Executive Producer: Roland Jouby. Screenplay: John Berger, Alain Tanner. Director of Photography: Renato Berta. Editor: Brigitte Sousselier. Music: Jean-Marie Senia. Art Director: Yanko Hodjat. Sound Recordist: Pierre Gamet. Cast: Jean-Luc Bideau, Myriam Boyer, Myriam Mezieres, Rufus, Roger Jendly, Jacques Denis, Miou-Miou, Jonas. Production Company: Action Films/Citel Films/Societe Francaise de Production. Distributor: Filmways. 35mm. 110 min. Switzerland/France, 1976.

STROSZEK

Robin Anderson

I always try to go to the innermost light that is burning inside of us.

Herzog

Part of the beauty of Werner Herzog's films is his original and often moving portrayal of natural landscapes (these, like animals, he claims can be directed). **Aguirre, The Wrath of God** opens with spectacular shots of Peruvian mountains in the mist. In **The Enigma of Kaspar Hauser** we see the beauty of grass meadows in the wind, and in **Heart of Glass** the loneliness and desolation of Alaskan islands thrown across the sea.

Not an exception, his most recent film, **Stroszek** is set in a small town — hardly more than a truck stop — on the highway across the bleak, winter landscape of Middle America. It tells the story of three appealing but rather mismatched characters who leave Berlin to seek their fortune and a new way of life in the U.S. Stroszek, played by Bruno S., has been released from prison again and Eva has moved in with him because her pimp's are beating her up and she has nowhere else to go. When their friend and next door neighbor, old Herr Scheitz is invited to the U.S. by his nephew the three see it as a golden opportunity to start making plans. One feels sympathy for them because the result is such a foregone conclusion.

Bruno S. presents a wonderful character in Stroszek — a sensitive understanding, compassionate man, earnestly striving to take control of his life, often feeling frustration and anger at his helplessness yet being unable to respond aggressively.

Eva Mattes, the only professional actor in the cast, gives an excellent performance as the simple, wholesome Eva — as does 76 year old Herr Scheitz, the charmingly serious bird-like little man in suits always two sizes too large.

There are some very touching scenes and the memorable shot of the three friends driving along the highway towards their destination to the tune of "The Last Thing on My Mind" with the child-like Scheitz hardly visible over the dashboard squeezed in the front seat between big Eva and Stroszek, is amusing and tragic.

For a while the little family finds happiness as they enjoy the comforts of their new packaged mobile home. However it's not long before Eva becomes dissatisfied and payment problems start interfering in the form of the extremely apologetic and well meaning young bank employee.

Stroszek while being quite incapable of dealing with such matters, is aware of what is happening to him. He confides in Eva that he feels all doors are closing in on him and that the spiritual pain he is now suffering is worse than the physical injuries of jail. But as circumstances worsen, he never doubts his own judgment, continuing to lay blame beyond himself, yet always refusing to resort to bitterness.

Stroszek is constantly faced with kindly people offering inappropriate advice — people caring but ultimately rejecting any responsibility for him. The prison governor to the bank employee dismiss him apologetically with a smile.

Through Stroszek we see the absurdities of the rules and regulations these people enforce yet we feel his frustration in not being able to comply with their rational demands. Stroszek understands because he is the victim but what about the well intentioned puppets — do they comprehend the inherent destructiveness of their institutions?

In the final scene Stroszek is calmly resigned to his fate and we are treated to an amazing display of performing animals — a dancing chicken, a fire engine riding rabbit, a drum playing duck — which goes on and on until our sense of Bruno's reality begins to fade.

This film is a truly powerful statement on present day society and further confirms Herzog's position as one of the most important contemporary filmmakers.



Eva (Eva Mattes) and Stroszek (Bruno S.) in their mobile home, somewhere in the U.S. Warner Herzog's Stroszek

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STROSZEK Directed by Werner Herzog. Producer: Werner Herzog. Screenplay: Werner Herzog. Directors of Photography: Thomas Mauch, Ed Lachman. Editor: Beate Mainka-Jellinghaus. Music: Tom Paxton ("The Last Thing on My Mind") Chet Atkins ("On My Way Down to Phoenix") and Sonny Terry ("Old Lost John"). Sound Recordists: Hayme Henry Heyden, Peter van Amft. Cast: Bruno S., Eva Mattes, Clemens Scheitz, Burkhard Driest, Pit Bedewitz, Wilhelm von Homburg. Production Company: Werner Herzog Film Produktion. Distributor: Sylvie Le Clezio Filmes. 35mm. 108 min. West Germany, 1977.

THE LAST TASMANIAN

Keith Connolly

Tom Haydon's **The Last Tasmanian** is a shattering experience. The 105 minute documentary, produced, directed and co-written by Haydon, is conventionally-structured, supremely logical, didactic of tone and ironic rather than emotional in presentation.

The one departure from its linear development is the transposition of two of the three historical sequences, presumably to enhance the impact of the longest and most devastating portion — the account of how an entire race, the Aboriginals of Tasmania, was wiped out in the space of 70 years. It was as narrator Leo McKern declaims in censoriously-precise accents, the swiftest and most complete case of genocide on record.

Haydon's approach is determinedly methodical. A prologue which records a 100 years-delayed cremation service for Truganini, the last full-blood Aboriginal, leads to "Origins", the first of the three main sections.

These origins go back a long way. The rising waters at the end of the last Ice Age made islands of two tongues of land on opposite sides of the earth — Tasmania and Britain. When 12,000 years later the peoples of those islands finally met, one was the most primitive known society, the other had evolved the most advanced civilization of its day.

A major difference in the histories of the two peoples was that the constantly refurbished British had been separated from other societies only by the easily crossed Channel. On the other hand, the Tasmanians had been isolated for 12,000 years. They had actually regressed, and when the Europeans came there in 1803 the 4000 odd Tasmanians wore no clothes, had stopped fishing and had even lost the art of making fire.

Much of the archaeological background presented in the film comes from the man who is virtually the star — Welsh-born Dr. Rhys Jones, a senior fellow in prehistory at the Australian National University. Dr. Jones features in investigative sequences reminiscent of Haydon's 1968 documentary, **The Talgai Skull**.

We descend with Jones into caves abounding with Aboriginal artifacts and the debris of thousands of shellfish meals. He explains from archaeological evidence that the Tasmanians had once possessed a technology equal to that of the mainland Aboriginals, but which had ceased to develop after they were cut off. After their isolation, they left traces of only 22 distinct artifacts as against 120 used by mainland Aboriginals.

From this scene setting, Haydon skips to the film's thinnest and most controversial section — "Descendants". Since the film's theatrical release in Australia (there was an earlier showing by the BBC, one of the production's backers), Haydon has been strongly criticized by the descendants. They contest the film's assumption that the Tasmanian people and their culture were expunged. Such a contention, they say, prejudices their own case for recognition and land rights.

Certainly the film asserts that the British in Tasmania achieved a final solution as complete as anything Himmler could have wished. The only two Aboriginal descendants interviewed in the film are from Cape Barren Island, members of colonies of mixed bloods begun when Aboriginal women were abducted by sealers in the 19th Century.

Both interviewees disclaim any sense of identification, racial or cultural, with the

The Brooks White Organisation



When Tom Jeffrey took the cast and crew on location for THE ODD ANGRY SHOT, David White, of The Brooks White Organisation, came along with Jim Oram, Daily Mirror, Sydney; Lenore Nicklin, Sydney Morning Herald; Don Groves, Sun-Herald, Sydney; Adrian McGregor, National Times; Geraldine Pascall & Liz Johnston, The Australian; Craig McCarthy, Daily Telegraph, Sydney; John Hanrahan, Sun, Sydney; Brian Courtis, Herald, Melbourne; Jean Debelle, Woman's Day; James Murray, Australian Women's Weekly; Mike Harris, Variety; Raymond Stanley, Screen International; Peter Wicks, Telegraph, Brisbane; Des Patridge, Courier-Mail, Brisbane; Peter Dean, TV Times; Christine Richter & Sandra Hogan, TV Week; Bryan Patterson, TV Scene; ABC TV News, Sydney & Brisbane; TEN Channel 10 documentary team; TEN Channel 10 News, Sydney; Channel 0 News, Brisbane; Channel 9 News, Brisbane; This Day Tonight; Michael Beattie, ABC-TV Brisbane Beat

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Tasmanian Aboriginals. Ms Annette Mansell, president of the Cape Barren community, looks up defiantly from plucking a mutton-bird (her community's traditional income-source) and dismisses the past as 'just history.' An unidentified man says defensively: 'Why should we be called Aboriginals — you can't prove it!'

There is clearly not the view of many descendants who now live in Tasmania (seen, but not heard, in shots of the funeral service for Truganini and the scattering of her ashes on the Derwent). It would be a great shame, however, if this controversy devalues the essential worth of the film, or dims its illumination of a shameful chapter in Australia's history.

In fact, Haydon was plunging into a void. He had very little written material to go on: 'few tangible relics. As Jones remarks, 'The history of the Aboriginals is unrecorded ... it takes an active imagination to make the landscape speak.'

In **The Last Tasmanian**, Haydon is greatly aided by Geoff Burton's camera, as it moves across empty vistas, deserted seashores, desolate camp sites, derelict jails and forgotten settlements.

The casting of Jones, the leading, virtually lone authority on the Aboriginals' prehistory, in the multiple role of expositor, investigator and prosecutor is not only dramatically effective. It is well-nigh inescapable. Without a hint of harangue, Jones, aided by colleague Dr Jim Allen, conveys the enormity of the crime.

The only other source of information derives from another little-known aspect of our early history — the interest of France in Australia at the turn of the 18th Century. Two expeditions to Tasmania, in 1792 and 1802, had geo-political motivations, but were manned by young scientists alight with the revelations of the new enlightenment.

Chief among them was Francois Peron, doctor, naturalist, recognized as the world's first anthropologist. To Peron and his artist colleagues, Charles-Alexander Lesueur and Nicholas-Martin Petit, we owe many insights into the lifestyle and appearance of the Aboriginals as they were on the eve of British colonization. The portraits are romanticized in spirit, but probably strictly accurate in detail.

For their part, the British in Tasmania — who, after all, were there for quite different reasons — were far more concerned with suppressing the natives. By the time they got around to picturing them, only a few Aboriginals remained, and these were duly recorded with the aid of another French development — photography.

It is, of course, ironic that the French themselves, less than benevolent colonizers would have come to Tasmania with sketch pad while the British arrived with cannon. Even more ironically, the profusion of data the French expeditions collected has remained virtually unused and unknown.

The film then digresses to France — another backer of the project is the official Societe Francaise de Production — where Jones is seen examining the Peron material in the museum at Le Havre.

In an accompanying sequence, Jones sits, a volume of Rousseau in hand, in woods that recall Francois Truffaut's **L'Enfant Sauvage**, and talks about the concept of the noble savage.

The stage thus amply set, Haydon then lowers the boom on his third and longest section, 'Extinction'. The first 50 years of colonization, says the commentary, in an apt choice of terms, were a "holocaust of European savagery".



Jim Allen in the ruined Montacute homestead. **The Last Tasmanian.**



Bessie Clark, one of the last Aboriginals to die in Tasmania. By 1876, the race was extinct. **The Last Tasmanian**

This indictment begins gently enough with shots of Risdon Cove, near Hobart, where the first penal colony was set up. It took eight months for the first confrontation: a crowd of 200-odd Aboriginals — men, women and children on a kangaroo hunt — appeared near the convict camp and were blasted by artillery. Protests were voiced in Whitehall, but they were hushed.

Haydon shows us the scene, still semi-rural, with traffic speeding down the valley where the Aboriginals were bombarded. That early massacre was begun by a drunken artilleryman, typical of the vicious, corrupt lot who were Tasmania's first guardians (the sort Wellington contemptuously described in the same era as "the scum of the earth"). The Army contingent was, however, only one section of a brutish phalanx — convicts and settlers were equally bad — that the world's most developed society launched upon the most primitive.

The Tasmanians were not unfamiliar with violence and brutality: it was part of their own elemental lifestyle. They fought back, waging a deadly guerrilla warfare, but their limited numbers and rudimentary weapons were no match for the Europeans.

Their slender ranks greatly depleted by warfare and the kidnapping of women they fell easy prey to another ploy. George Augustus Robinson, a lay preacher, assisted by Truganini, made many trips round the island, persuading the surviving Aboriginals to join official settlements on Flinders Island. In their exile, on a mission station ruled by Robinson, the Tasmanians simply withered away. Dressed in European garb given ludicrous classical names, put to work for a pittance, they died steadily. Robinson drew up a neat plan for a cemetery which soon filled. (Most of the graves were later robbed.)

There were still a few remaining Aboriginals on the west coast, so for £5000 (a considerable sum then, indicative of the importance placed on putting the public mind at rest) Robinson rounded them up. Most never got to his camps, dying of influenza at a penal settlement where they were lodged en route. It was purely an exercise in exorcism — to this day the region remains uninhabited.

But only then did the whites feel able to build their new Jerusalem. Haydon ironically montages shots of the many stately homes which soon blossomed in Georgian splendor throughout the best grazing land. And at this point, Haydon's irony verges on the caustic. He introduces Sir William Crowther, a shuffling elderly man, everyone's dear old grand-dad.

Aged 89 when the film was shot, Sir William is a third generation Tasmanian, his distinguished family going back to the 1820s. (Among his publications listed in the Australian *Who's Who* are "a series of notes on the extinct Tasmanian race.") In a quavering, hesitant voice Sir William reveals a good deal about 19th Century attitudes towards the Aboriginals.

Nearly as horrifying as the killing and betrayal of the Aboriginals is the story of the appalling scramble for their remains, conducted by many of the world's most revered scientific institutions.

As the last Tasmanians lingered, major archaeological finds of the skeletons of primitive man were made at Neanderthal in Germany and other parts of Europe. Almost immediately, British anthropologist Edward Tylor found a connection between Neanderthal man and the Tasmanian Aboriginals. He compared artifacts and propounded that the Tasmanians were 'living fossils'. This was the ultimate indignity. The spurned, hunted, derided Tasmanians now became a 'puzzle' — and the unseemly stampede began to obtain their remains for scientific examination.

The Royal Society of London amassed the largest collection (a still shows row upon row of skulls, like a jolted up Roman catacomb). Much of this collection was lost when the building was destroyed in the Blitz.

But the final atrocious act involved a human being who not only had been the unwitting instrument of the authorities' actions but was known to, and respected by, the citizens of Hobart. Truganini spent her last years living with a Hobart family, regarded with some affection, but increasingly fearful that after her death her remains would be violated as were those of the last male full blood known as King Billy.

His corpse had been dismembered in the hospital morgue, the feet and hands taken, another skull substituted. The perpetrator of this contribution to the story of scientific knowledge was said to have been Sir William Crowther's grandfather, later Premier of Tasmania. (Asked about it in the Oyster Bay interview, Sir William starts to reply then, significantly, goes 'off record.')

When Truganini died in May, 1876, she was buried secretly in the grounds of the women's prison (there is a motorist present-day glimpse of the site littered with beer cans). Two years later, by an Act of Parliament, her body was exhumed and the skeleton placed in a glass case in the Hobart Museum, where it remained for the next 69 years.

In recent times, a belated realization

downed on the barbarity of this public desecration. The skeleton was removed from display in 1947 and in 1975 the new Act restored the remains to the Government. The film's epilogue shows the scattering of her ashes.

Present Tasmanian Premier A.D. Lowe remarks a trifle dully "Tasmanians today appreciate the significance of extinguishing a race of people." As a lone wreath floats on the Derwent one wonders.

This lingering doubt is an effective summation of the reflective dimension Haydon maintains throughout the film. Bringing out the horror of the massacre and the inhumanity of the body-snatching isn't all that difficult for a filmmaker of his imagination, skill and experience. Evoking the presence of a vanished people, and provoking much thought about their fate is a far more demanding task — one he has accomplished with style and honor.

THE LAST TASMANIAN Directed by Tom Haydon. Producer: Tom Haydon. Associate Producers: Ray Barnes, Roger Fournet. Screenplay: Tom Haydon, Rhys Jones. Director of Photography: Geoff Burton. Editor: Charles Rees. Musical Director: William Davies. Sound Recordists: Robert Wells (Tasmania), Mario Vinck (France) and Edward Tise (Britain). Cast: Rhys Jones, past and present natives of Tasmania. Production Company: Attic Film Productions in association with the Tasmanian Dept. of Film Production and the Societe Francaise de Production. Distributor: Artis. 35mm, 105 min. Australia, 1978.

THE LAST WALTZ

Tom Ryan

The contemporary rock musical takes a number of forms: the narrative fiction, which includes musical performance (the Elvis Presley films, **Jesus Christ, Superstar, Saturday Night Fever**), the documentary, aspiring to present some insight into the performer and his milieu (**Don't Look Back, Elvis: That's The Way It Is, Gimme Shelter**) or the record of a particular event (**Pink Floyd Live, Rod Stewart In Concert**). Of course, none of these forms need exist in isolation from the others.

There is a sense in which the character played by Elvis Presley in say, **GI Blues**, becomes Presley himself when he bursts into song, to a degree breaking out of the narrative structure which has enclosed him. And any film of a concert or rock event, strains towards the documentary as it offers a particular perspective on the performer(s) in performance constructing its own fiction just as any documentary does.

Most of these films tend to be scorned by the 'serious' filmgoer and pursued by those committed to the music of the performers appearing in them. And, for the most part, both attitudes seem to be soundly based — the development of the rock musical is characterized by the notion of the "vehicle" for the star and by the absence of any sense of form.

The films survive because of the presence of their star(s) and, more recently, because of the increasingly sophisticated sound recording and mixing, whose product is reproduced more effectively in cinemas than it could be by any domestic equipment or, more often than not, rock venue.

The concert films like many of the concerts themselves tend to focus on the theatrical nature of the event, of which the music is but one aspect. Their form is largely prescribed by the venue (and the constraints it imposes), by the conventional spatial disposition of the groups or solo performers and by the presence of an audience.

The specific devices used — split screen, fast cutting, mobile camera, lens manipulations — and the improved sound recording techniques do strive to expand the event, but rarely carry any aesthetic assignment. The method of construction of such films seems solely concerned with effects, rather than overall design.

The rock documentary, on the other hand, via its recording of performances and its collage of interviews, attempts to assert its independence of such effects. Instead its focus is on a representation and analysis of the world it observes — the performers as people and/or as professionals belonging to an industry and working within a certain social framework. But its mode of analysis is usually one that needs to be challenged, in that, rather than recognizing the nature of its investigation, it pretends to be presenting its material as "the ways things are".

Its impulse is to deny the presence of a narrator, and thus to insist that its contents are observed rather than constructed/narrated. Its claim to integrity is articulated in its style: its supposed lack of involvement in the event, its inclusion of footage which is not of the quality that one would expect in a work whose mechanics were more clearly those of fiction.

The Last Waltz, assuming the form of a rock documentary, combines selected footage from The Band's farewell concert at Bill Graham's Winterland in San Francisco on Thanksgiving Day 1976, with additional material recorded on a sound stage and interviews with the members of the group.

However, unlike most films of its type, it is concerned to call attention to its own artifice. Most obviously, and awkwardly, it intrudes upon its flow by including two takes of a fluffed answer to a question by using jump cuts to further underline the process of its construction by showing its director, Martin Scorsese, asking his off-camera crew if they are ready for a take, and so on.

Far more effectively though, its form makes no attempt to conceal the subjective nature of its creation, its aesthetic centred firmly on the relationship between its parts, rather than on any naive realism.

For example, the pre-credit sequence is an apparently arbitrary one of a group of individuals playing pool (the game is called "cut throat" and the goal is to keep your balls on the table and knock your opponent's off) which is followed, behind the credits, by The Band's encore at the concert. The effect of this opening is to subvert any expectation that following sequences belong to any casual or temporal order found in the real world.

The film's meaning is to be found in its structure (the game of pool coming to serve as a loose metaphor for the lifestyle pursued by The Band), its tense established as that of the past rather than of the ascribed present to which the documentary generally uncompromisingly aspires — of reality unfolding before our very eyes.

The Last Waltz then works on a number of levels, and it certainly owes much of its richness to Scorsese's stylistic and thematic preoccupations. Two dominant features of his work to date have been his particular method of constructing narratives around fragments and a recurrence of central characters driven by powerful instincts which they cannot articulate, and from which they endeavor to retreat but cannot.

The emotional pitch of his films — hysteria is never far from the surface — is largely due to the way in which scenes are rarely played out to a dramatic resolution and to the particular strand of fatalism which denies his characters (for example, the Robert de Niro characters of **Mean Streets**, **Taxi Driver** and **New York, New York**) the chance to turn back from the courage on which they are propelled.

Scorsese constructs a perceptible distance between himself and these characters, but it is clear that he is also strongly committed to them. Their extraordinary energy, whether it is manifested in the nervous vigor of Robert de Niro's speech patterns, or in acts of violence or artistic activity, isolates them from the crowd and from conventionally acceptable behavior. Yet it also makes them attractive, giving them a stature which a world in search of order cannot tolerate.

The gangster, the woman questing for independence (**Alice Doesn't Live Here Any More**), the musician: all present Scorsese with character types in which he can find this energy. The Band attempting to withdraw from the rat race of "the road" and deciding to bid farewell in a grand style: is no exception.

As interviewer of the five members of the group, Scorsese's style is self-effacing, leaving unchallenged their revealing responses to his minimal questions. As overseer of the filming of their concert, he seems at pains to present their performance in the best possible light: the decision to shoot in 35mm. (which at one stage he had wanted to blow up to 70mm.), the use of Dolby sound, the choice of cinematographers (including Vilmos Zsigmond and Laszlo Kovacs) that sensitivity to the on-stage relationships between performers and their individual idiosyncrasies and the graceful flow of their cameras around the bandstand (especially during the three sound stage numbers).

There is also the careful editing and the use of long takes to obstruct the performances as little as possible, and the use made of the available performances at the concert in order to pinpoint, not necessarily the individuals but the styles of music which have influenced The Band (and which mark particular developments in American popular music).

The ordering of this material however, is what gives the film a design usually missing in the rock musical. Richard Manuel says the ready availability of women on the road is what has kept him going for 16 years ("Of course, it's the music too!") and Scorsese cuts from the interview to Joni Mitchell. Characteristically hunching herself over the microphone she sings "Coyote" (about "a prisoner of the white lines of the freeway"), suggesting the ideological enclosure that finds further expression in the sexism of Muddy Waters' song ("Mannish Boy"). Then later in the film, Robbie Robertson reveals the fears that have induced The Band's decision to make this concert their last (or at least "the beginning of a beginning of the end of an end") as he declares his intention to escape the fate that has met those other rock stars who have become victims of "the road".



Joni Mitchell sings "Coyote" in Martin Scorsese's **The Last Waltz**.

Whereas The Band end their "friends" and their concert with the defiant "I Shall Be Released", Scorsese a subsequent interview with Rick Danko in his recording studio suggests how fully he is bound to a continuation of his career, and lends to the preceding finale a moving irony.

The Last Waltz is, finally, less a film about The Band and American music than it is about a sense of being trapped — by one's own creative urges and by the social activities into which their energy is channelled. As such, it is not only an admirably intelligent work, it is, whether Scorsese is aware of it or not, a remarkably personal one.

THE LAST WALTZ Directed by Martin Scorsese. Producer: Robbie Robertson. Executive Producer: Jonathan Taplin. Cameramen: Michael Chapman, Laszlo Kovacs, Vilmos Zsigmond, David Myers, Bobby Byrne, Michaels Watkins, Hiro Narita, Edmund Yeo, Bert Yee, Jan Roblee. Music: The Band and Friends. Cast: The Band, Bob Dylan, Joni Mitchell, Neil Diamond, Emmylou Harris, Neil Young, Van Morrison, Ron Wood, Muddy Waters, Eric Clapton, The Staples, Ringo Starr, Dr. John, Ronnie Hawkins, Paul Butterfield. Production Company: United Artists. Distributor: United Artists. 35mm, 115 min. U.S. 1978.



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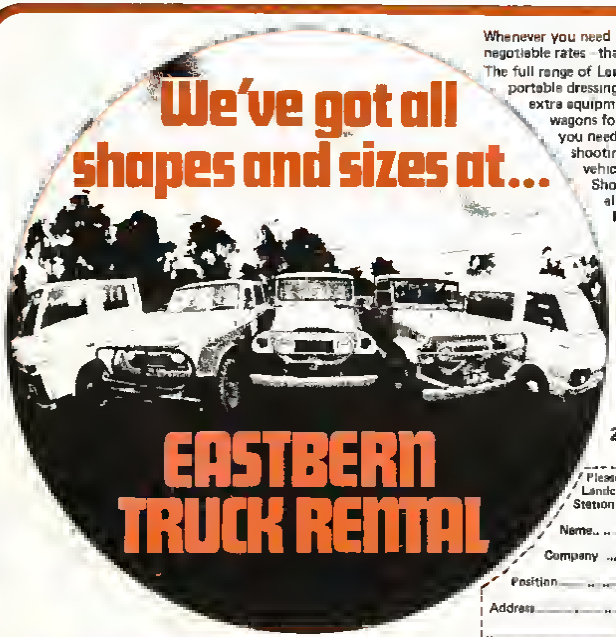
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Book Reviews

Women and the Cinema: A Critical Anthology
Edited by Karyn Kay and Gerald Peary
Dutton Paperback, New York
1977 $10.75

Lesley Stern

If most films are constructed for and indeed constitute the ideal spectator as male so most writing on the cinema constructs a male subject as the ideal reader. *Women and the Cinema* is potentially subversive of this situation for although it is an anthology of diverse essays, it presents a different way of seeing to that represented by dominant male-oriented views of the cinema.

Women have never been literally absent from the cinema, but in a patriarchal society their presence has been taken for granted. The cultural and cinematic *construction* of female images has not been questioned, and the activity of women filmmakers has been suppressed by orthodox accounts of film history.

This book testifies to the impact of the women's movement on film production and criticism and as such it challenges any notion of the cinema as an 'innocent' reflection of universal values and poses implicitly the cinema as an ideological formation. I say implicitly because the book embraces a diversity of approaches and the editors have adapted a policy of deliberate pluralism. The preface states:

> 'For this very first collection concerning women and film we wish to present as many types of engaging essays as possible from the avant garde to the antiquarian from unapologetic 'bourgeois feminism' to subjective reaction pieces to simple factual-historical articles, to interviews to autobiographical essays, to Marxist declarations, to finally texts of a developing feminist theory.'

Contradictions leap out from one article to another. Methodology lies helter-skelter. But let the reader peruse and choose at leisure amongst the abundant pickings!

The essays are divided somewhat arbitrarily, into seven sections. Feminist Perspectives, Actresses, Women in American Production, Experimentalists and Independents, Women and Political Films, Polemics and Feminist Film Theory. It is no accident that the editors hesitantly ascribe an 'outside' (on the outer limits) position to a 'developing feminist theory' as though theory can somehow be tacked on as an afterthought to those articles which are uncontaminated by any germ of theoretical rigor. The 'theory' section marks a disjunction, although in fact all the articles in the book are informed by various theoretical perspectives — but these are seldom articulated and more often suppressed.

Much of the writing is in the tradition of bourgeois academic criticism — that is criticism conceived of as interpretation, elucidation of meaning, the critic mediating between text and reader, facilitating understanding. While the perspectives may well be critical of masculine ideology the language in which this criticism is couched is borrowed from the orthodoxies of reformism: sociological role models and literary exercises in practical criticism. This has important political effects for what is practised in an exercise of substitution rather than transformation.

Women directors and the roles women play in film are brought into focus but there is little thorough examination of the way in which film language is ideologically determined (requiring an analysis of specifically cinematic processes) and the way in which this language subscribes to patriarchal discourse. It is only through such an understanding that we can evolve radically different strategies for *reading* film texts and for producing non-bourgeois feminist films. By 'inviting the reader to peruse and choose at leisure amongst the abundant pickings', the editors have opted for a liberal eclecticism that retains the notion of reader as consumer in a free market. This may boost sales and ensure popularity, but ultimately it limits the effectiveness of the book as a feminist intervention for it allows an easy legitimation of 'women and film' as a respectable sociological subject rather than subverting the closed and separate categories of 'women' on the one hand and 'cinema' on the other.

Having raised reservations about the book's lack of orientation, it is nevertheless worth stressing that it can serve a useful and positive function. It encompasses a range of articles, most of which have been previously published, but often in journals that are not easy to find. Each section is supplemented by a relevant bibliography, a general bibliography is provided at the end, as well as a selection of filmographies.

The first section, 'Feminist Perspectives', includes two early and influential articles: 'Dorothy Arzner's Dance Girl Dance' by the editors (reprinted from *The Velvet Light Trap*) and 'The Divided Woman: Bree Daniels in Klute' by Dianne Giddis (reprinted from *Women and Film*). Though both pieces eschew simple exegesis and provide detailed filmic analysis, they are saturated by the positive heroine syndrome.

A representation of truthfully complex women growing to maturity and self assertion is seen as a good thing for feminist cinema. However, we need to tread warily here. An examination of the narrative strategies at work in Klute (which Giddis does not undertake) reveals a structure whereby Bree's attainment of self-knowledge is coincidental with the audience's acquisition of knowledge (the resolution, the end of the enigma, the end of the story) via the point of view of the male character Klute. He watches Bree throughout the film and our gaze is directed at her as object. His knowledge of her (he knows her better than she knows herself) confers upon her, in a patriarchal gesture, the gift of self-knowledge.

The ambiguity of the ending is in conformity with the restrictive coherence of realism: we need to beware of confusing ambiguity (which confirms us as secure viewing subjects) with structured contradiction (which poses us in an activity of questioning and reading).

Janet Maslin in 'Hollywood Heroines Under the Influence: Alice Still Lives Here' is not seduced by the positive heroine syndrome, but she is still working within a framework of psychological realism by arguing that **Alice Doesn't Live Here Anymore** and **Women Under the Influence** provide an inadequate vision of women as victims rather than offering hope of self-determination.

The section on 'Actresses' is positively, if unintentionally, reactionary, relying almost totally on the notion of the actress as an alluring enigma, one of the most persistent patriarchal myths transparently espoused in Molly Haskell's contribution 'Liv Ullman: The Goddess as Ordinary Woman'.

There is an examination in the section of the politics of stardom. Alexander Walker's piece on Marlene Dietrich 'At Heart a Gentleman', a perverse eulogy, can be demolished by Claire Johnston's comments on Maraeen in an article which comes much later in the theory section, 'Myths of Women in the Cinema'.

She writes: 'In order that the man remain in the centre of the universe in a text that focuses on the image of woman, the auteur is forced to repress the idea of woman as a social and sexual being (her otherness) and to deny the opposition man/woman altogether. The woman as sign, then, becomes the pseudo-centre of the filmic discourse. The real opposition posed by the sign is male/nonmale, which Sternberg establishes by his use of masculine clothing enveloping the image of Dietrich.'

Similarly Laura Mulvey's article, 'Visual Pleasure and Narrative Cinema' challenges Walker's position. She demonstrates the way in which Sternberg's construction of the Dietrich figure relies upon 'fetishization' of the female form. The editors however make no link between these articles, and though the reader is free to 'peruse and choose' one wonders why Walker is even offered as a choice.

'Women in American Production' is largely anecdotal, whereas 'Experimentalists and Independents', probably because of the less conventional subject matter, raises much more provoking questions about the relationship between feminism as politics and the politics of cinematic practice.

William van Wert's essay on Germaine Dulac draws attention to the relationship between surrealism and male fantasy, and analyses the way in which Dulac's films deconstruct the voyeuristic and sadistic cinematic projection of women.

The 'Conversation' between Storm de Hirsch and Shirley Clarke, draws upon personal experience but avoids the narcissism of artistic self-expression and explores notions of masculinity and femininity, and the representation of screen violence as an articulation of film language which assigns particular functions to women rather than in terms of effects.

It therefore, differs considerably from the interview or conversation between Peter Biskind and Lina Wertmuller in 'Women and Political Films'. Biskind prefaces the interview by stating that 'Although her opinions and intentions are not privileged discourse they add a dialectic dimension to the films.' This is mere rhetoric because her authorial voice as with most of the interviews, is totally privileged — the director as source and origin of truth as validation for the film's meaning.

This section of the anthology is restrained by the exclusion of any notion of film as text, as a production of meanings, an articulation of discourses, not necessarily intentional/conscious or reducible to context analysis. There is a confusion between politics as phenomenal subject matter and political cinematic practice or reading. This is probably due to a general conflation of politics and ideology.

These issues are directly confronted in the 'Interview with British Cine-Feminists' in the final section of the anthology. Pam Cook, Claire Johnston and Laura Mulvey discuss with Ann Kaplan the links they perceive between the workings of the unconscious and Marxist notions of ideology, and stress the importance of such a theoretical framework for understanding the position of women in patriarchal culture and the mediation or subversion of this position in specifically cinematic forms.

Of role analysis they say: 'It's a process of demystification, which is essential but actually extraordinarily limited. It often isn't backed up with any knowledge of how and why. Unless you understand the processes how can you ever hope to radically change them?'

This lucid critique elaborated by an extensive discussion of entertainment, pleasure and politics, seems hardly to warrant Kaplan's defensive introduction: 'To the American feminist, the arguments of the British critics may seem rigid, overly scholastic, or simply intimidating. Most of us do not think in terms of "correct" political aesthetic or theoretical positions to the exclusion of more flexible and spontaneous approaches to problems.'

The flexibility and spontaneity is presumably provided for in this section (which also includes the above mentioned articles by Johnston and Mulvey) by Molly Haskell's 'Are Women Directors Different?' Her article ends (bringing the book to a grand finale) with this appeal: "All we can do is hope that women filmmakers become like their counterparts in the other arts, merely filmmakers." Her appeal for spontaneous evolution suggests at best utopian humanism, at worst a liberal flexibility which amounts to no more than the passivity of fatalism.

One wonders about the grounds for the anti-theoretical distinction between "flexibility and spontaneity" and "rigid, overly scholastic" when Haskell's statement is contrasted with the dynamic urgency of the British position. "Beyond these theoretical questions, we must attempt to show what a feminist or



Alice Doesn't Live Here Anymore — not part of the positive heroine genre but another contributor to the vision of woman as victim.

'counter-cinema' could be, bridging the gap between theoreticians and practical filmmakers, if you like, between people who are interested in formal problems concerning the cinema and people who are interested largely in being practical filmmakers."

As Barthes has observed, all stories have a middle, a beginning and an end, but not necessarily in that order. And neither are we constrained except by convention to read in that order. The editors of this anthology have consigned the most significant writings to a marginal position, to be read after a progression of relatively direct pieces.

The most useful and pleasurable way of reading the anthology, however, is not to "peruse and choose" but to fracture the straightforward linearity and to begin towards the end, to read the other sections in the light of questions posed here. Books need be consumed in the activity of reading, (any text) can be a process of transformation. *Women and the Cinema* offers no definitive texts, its importance lies in its potential to stimulate and develop a feminist political practice, a need not merely at description but also at transformation of the dominant cinema.

Books of the quarter

J.H. Reid

Actors and Actresses

The Abbott and Costello Book by Jim Mulholland. Popular Library, New York, 1977. $2.95. *Bud & Lou: The Abbott and Costello Story* by Bob Thomas. W.H. Allen, London, 1977. $14.95. The critical reassessment of the films of Abbott and Costello, which started to sweep some five years ago, has now spread overseas. Mulholland's work is a useful guide to their better films and has detailed credits for all their film and television appearances. Thomas' book is an ably written, if inside account of their personal lives.

Film Imperfect: An Autobiography by Joan Collins. Hutchinson, Melbourne. $13.95. As an actress Joan Collins has pulled through a succession of undemanding roles with moderate success. Predictably, this book hardly mentions her films and filmmaking activities, offering instead an unrelenting chronicle of her sexual adventures.

Hollywood Album: Lives and Deaths of Hollywood Stars from the Pages of The New York Times, edited by Arleen Keylin and Sara Fleischer. Arno Press, New York, 1977. $18.00.

Unlike Australian newspapers, *The New York Times* has always treated films with appreciation, and film stars with respect. This volume is a compilation of more than 200 of the extensive obituaries that have appeared in the paper from 1920 to 1977.

Dear Boris: The Life of William Henry Pratt a.k.a. Boris Karloff by Cynthia Lindsay. Knopf, New York, 1975. $12.50. One of the most attractively designed books I have read. Unfortunately the text is not of the same quality and tends to ask no over *Karloff's* films in favour of trivial personal anecdotes. This shortcoming, however, is more than compensated by the large number of rare and beautifully reproduced stills.

Life Is a Banquet: An Autobiography by Rosalind Russell (written in collaboration with Chris Chase). W.H. Allen, London, 1978. $16.95. A gifted and talented actress, Rosalind Russell never appeared in a less than mediocre film. Unfortunately this book would need to be at least twice the length to do even moderate justice to her career.

Animation

Mickey Mouse: Fifty Happy Years, edited by David Bain and Bruce Harris. NEL, London, 1977. $14.95. This book is an anthology of frame enlargements from such cartoons as "Plane Crazy" and "The Brave Little Tailor", newspaper strips such as the complete "Mickey and the Pirates (1934)" and articles on Disney, the Mickey Mouse Club, Mickey Mouse memorabilia, etc. A useful and lavishly produced compendium.

Directors

Hollywood Directors 1914-1940, edited by Richard Koszarski. Oxford University Press, New York. $5.95. This book should be called "Writings by Hollywood Directors". It is a collection of interesting, but somewhat dated, articles most of them brief and many of them written down for the readers of popular periodicals and newspapers.

Hollywood Directors 1941-1976, edited by Richard Koszarski. Oxford University Press, New York, 1978. $6.95. Because of the large number of academic film journals available, particularly for the latter part of Hollywood, this is a more useful and relevant collection than the above volume.

Preminger: An Autobiography by Otto Preminger. Doubleday, New York, 1977. $14.95. As a filmmaker, Otto Preminger no longer engages the esteem of critics or the confidence of investors, but as a Hollywood raconteur he is second only to David Niven. Here he reveals (to examine the machinations behind the hiring and firing of Rouben Mamoulian from the film version of Laura.

Ken Russell: The Adapter as Creator by Joseph Gomez. Muller, London, 1977. $17.95. Despite the obviously wholehearted co-operation of Russell, this is not as useful a study as John Baxter's *An Appalling Talent*. Gomez dismisses French "Dreeeing in four sentences, Billion Dollar Brain and The Boy Friend in a few paragraphs and concentrates instead on more typical Russell films like Women In Love and The Devils.

History

The Cowboy, Six Shooters, Songs and Sex, edited by Charles W. Harris and Buck Rainey. University of Oklahoma Press, Norman, 1976. $5.95. Film books published by American university presses are mostly concerned with facts rather than film theories or aesthetics. This book, a detailed examination of the lifestyles of real cowboys as opposed to their portrayals on the screen, is a typical example.

From the Land Beyond Beyond: The Films of Willis O'Brien and Ray Harryhausen by Jeff Rovin. Berkley, New York, 1977. $9.95. Rovin is not only a perceptive critic and a knowledgeable historian but an expert on special effects as well. His original manuscript included cuts and credits but these were dropped by the publisher to make room for more illustrations.

Ealing Studios by Charles Barr. Cameron & Tayleur, London, 1977. $18.95. Barr is one of the more reliable and down to earth critics of the *Movie* school headed by Ian Cameron. Here he discusses well known Ealing films of the 1940s and 50s. There is a fairly detailed filmography of Ealing's 95 features and Cameron has brought together a large number of exhaustive stills.

Holmes of the Movies: The Screen Career of Sherlock Holmes by David Stuart Davies. NEL, London, 1976. $19.95. The third of four books on the subject published this year. Wisely, Davies has got round to dealing with the credits of Rathbone and Hart's *Sherlock Holmes on the Screen* and goes for more detailed analyses of each of the films.

Horror Films by Alan Frank. Hamlyn, London, 1977. $10.95. Another Hamlyn aberration. The text is a model of intelligent, well reasoned criticism but few of this book's purchasers attracted by its ghastly cover and the glossy array of often hideous pictures are likely to read it.

The Horror People by John Brosnan. St Martin's, New York, 1976. $19.95. A fascinating collection of original interviews and capsule biographies of such people as Val Lewton, Jack Arnold, William Castle, Vincent Price and Freddie Francis.

Living in Fear: A History of Horror in the Mass Media by Les Daniels. Scribner's, New York, 1975. $17.95. There is no English hardcover edition of this book, though it has been published as a Paladin paperback, in a somewhat shortened form, under the title *Fear* ($7.25). In its original form, it is an anthology of stories. Drawings, comic strips and film stills illustrating the changing tastes of readers and audiences from Mary Shelley's *Frankenstein* to Will en Peter Blatty's *The Exorcist*.

Love, Laughter and Tears: My Hollywood Story by Adela Rogers St. Johns. Doubleday, New York, 1978. $14.95. A wide ranging, grab-bag of gossip and reminiscence, often entertaining, occasionally revealing, but mistitled, unindexed.

A Loving Gentleman: The Love Story of William Faulkner and Meta Carpenter by Meta Carpenter Wilde and Orin Borsten. Simon and Schuster, New York, 1976. $10.95. An inside look at Hollywood in its hey-day by the actual girl on such films as Barbary Coast, The Road to Glory, The Maltese Falcon and To Have and Have Not.

Tell It On The Mountain by William R. Lasky with James F. Scheer. Doubleday, New York, 1976. $7.95. It seems that anyone who had even the remotest connection with Hollywood, the dream factory is rushing into print with their memoirs. This one, however, is a bit unusual. It is not just a story of filmmaking with such stars as Gary Cooper, Marilyn Monroe and Susan Hayward. It is primarily a story of salvation. Highly recommended.

Individual Films

Woody Allen's Flicks Again, Sam, edited by Richard J. Anobile. Grosset & Dunlap, New York, 1977. $11.95. With this new publisher Anobile hopes to continue his admirable series of frame-by-frame reconstructions of classic films. In this he has also included an interview with Princess Herbert Ross.

Reference

Reel Facts: The Movie Book of Records by Cobbett Steinberg. Vintage Books, New York, 1978. $4.95. An exhaustive compilation of box office statistics, Academy Award winners, top money-making stars, most popular films on television, etc.

Television

Feminine Television by Gary Gerani with Paul H. Schulman. Harmony, New York, 1977. $9.95. An indispensable source book for episode details of such shows as Star Trek, The Outer Limits and Space 1999. There are even Pixel reviews of made-for-television films and more than 350 illustrations.

The Golden Years of Broadcasting: A Celebration of the First 50 Years of Radio and TV on NBC by Robert Campbell. Scribner's, New York, 1976. $29.95. More than just a lavish promotional exercise, this book provides a more penetrating look at the operations of a major television network than one might expect. Particularly interesting are accounts of how the various shows are actually directed.

Hazel: the making of a TV series by Manuel Alvarado and Edward Buscombe. British Film Institute, London, 1978. $8.50. This book was written to fill a gap, say the authors in their Introduction — So far as we know there has been no full length study written by independent observers of the making of a British television drama series." Not only does this book fill the gap, but it is also comprehensive and informative and it is certain to become a required text in schools and colleges.

The New York Times Encyclopedia of Television by Les Brown. Times Books, New York, 1977. $25.00. A one volume reference work with Pixel biographies of major show producers and directors and short historical accounts of shows and networks.

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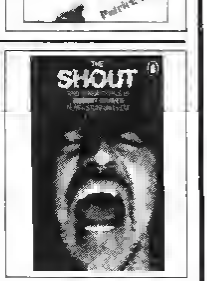
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Sam Rohdie

THE FILMS OF JOHN DUNKLEY-SMITH

'One cannot escape from the pressure of the signified. The semiotic universe has a horror of the void and to *name* contingency is already to assign it a sense.'

Gerard Genette[1]

John Dunkley Smith is a Melbourne-based filmmaker. He has made 10 films over the past four years, only two of which **Back in Bedford** (1976) and the multiple-projection, three screen **Heddle Street Suite** (1977), are in the National Collection. His films are largely unknown and unseen. A single article on his work appeared in the recent *Centrifils Filmnotes* (No. 27/28).

A purpose of this article is to give these important works the notification they merit.

The films directly confront problems of structure, meaning, and the position (desire) of the spectator. The practice of the films is intellectual and analytic. Structure is less their subject than it is an object subjected to an investigation, an activity, a deconstruction.

The films are not concerned with the material specificity of the cinema — 'cinematic specificity' — or with techniques deemed peculiar to cinema, but rather with more general aesthetic concerns of structuration and perception.[2]

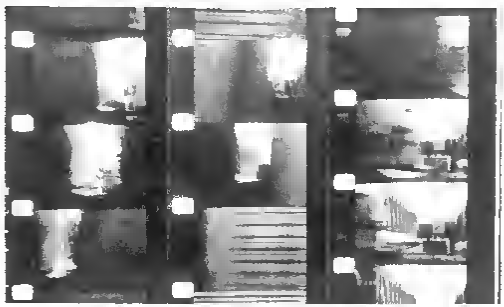
The thing that is of greatest concern to me is the 'film' — not the film in the can on the shelf, or even the strip of acetate being pulled through the gate of the projector — but the 'film' that is 'constructed' by the viewer as he/she apprehends, orders, re-orders the constituent elements of the projection/presentation/performance situation.

The film practice of John Dunkley-Smith relates more to those of structural filmmaking in North America and Europe (Frampton, Friedmann, Gidal, Jacobs, LeGrice, Sharits, Snow, Wieland) than to current 'avant-garde' filmmaking in Australia, which for the most part stresses personal vision, subjective expression combined with an idealist search for a pure, essential cinema and still founders in an ideology suffused with beauty, appeal, emotion and good taste.

It is not a vision or a beauty, a self or even a meaning which the films of Dunkley-Smith put forward — certainly not some essence to be found glowing behind the screen (an author, a significance, a feeling), but rather a set of problems to be addressed, worked upon, and transformed.

John Dunkley-Smith's films present a photographed reality — a zoo, a dance, a bottle, glass and tray, a room, a van driving around a street, rush-hour commuters at Flinders St. Station, Heddle St. traffic, a four-track parallel train crossing.

The denoted reality, the filmic signifieds are direct, frontal, banal, undecorated, seemingly without a rhetoric and therefore, without a connotation; signifieds lacking any apparent intentionality. The image of things is there to evoke precisely nothing, to draw a blank; signifieds which cancel any meaning by their banality; signifieds as pure negativity. For the most part, and in all the later works, no color, no sound, images without depth, flat, dull, shapeless and uncomposed.[4]



John Dunkley-Smith's **Train Fixation**

Another 'reality' is posed as contrast to the denoted brute reality of the signifieds, a reality of pure signifiers, derived not from the denotation (as its expression, its meaning, its sense), but arbitrarily from elsewhere, from the demands of language as a matter of a logic of structure, a mathematically generated system.

The signifiers are self-referential (their signified is that they are only signifiers, part of language without reference beyond the structural process which they recall); set against the degree zero of the photographed reality which they deconstruct/construct/reconstruct. The image (imagined referred) is caught up in a system which exploits it, but to no end, toward no referential goal, toward no fixed location as only a structural function, a term in a play of functions.

The 'reality' in **Back in Bedford** consists of a sight from a van as it is driven around a North London inner suburban street. The sight is shot in a single take of 50ft (15m) loop printed. The circularity of the denoted action (around the street) and of its representation (as a loop), is set against the simultaneously progressive movement of film and action (it begins it ends). The relation of circularity/linearity or repetition/progression, establishes at least four possible relations between action/system, all of which the film realizes. One set of relations determines an internal contrast of circularity/linearity within the action within the system, the other an external contrast of circularity/linearity between the represented action and the system which represents it:

circularity action acnnn system system
linearity action system system action

This structural play is further played upon by a system of black and white frames arranged in accord with a mathematical pattern (not related to the action in any 'natural' motivated manner), but which masks the action, fragments, interrupts it, systematically negates it, reorders it, reconstructs it within a new set of oppositional terms: black/white, positive/negative, seen/unseen, image/not image.

There is not a structural system, or a structure, in **Back in Bedford**, but rather a multiplicity of structures which, if closed, determinable, calculable in themselves, unclose, unbind, open each other in their mutual relations...an activity which has no end, no fixed, secure goal toward which it (the film as activity as practice) is projected.

In two later films, **Heddle Street Suite** and **Dawn by the Station** (1977), the experiments of **Back in Bedford** are extended by a further pluralization of structural possibilities and a more thorough decentering, de-determination of the photographed 'reality'.

In **Back in Bedford** the progress of the van around the street has a definite beginning and an end, though fragmented (frustrated?) by the black frame/white frame patterned intervennions. A possible play may be read as a game to piece together, restore, make whole and coherent the denoted reality which the film divides, but nevertheless holds out as continuous, undivided.

The actions in the **Heddle Street** and **Station** films are more random, less predictable, less structured, and, therefore, with less meaning' — the movement of traffic and rush-hour commuters crossing Flinders St.

In **Heddle Street**, the action is subject to a system of black maskings, but in both films the images are pluralized in a multiple screen projection (three screens for **Heddle Street**, two for the **Station** film). This not only produces a greater range of relations between the simultaneously presented images (more difficult to 'grasp', possess or identify), but allow for random, unpredictable structural relations to emerge between the multiplied images, their particular durations, and even the durations of projectors which will always vary and which therefore, construct a different film at each performance/projection.

In **Train Fixation** (1977), John Dunkley-Smith's most recently completed film, the place of filmmaker is further reduced while the possibility of structural play as chance relations are maximized.

Train Fixation is shot from a fixed distance...with a fixed camera at a place where four parallel sets of rail tracks pass and which, when trains go by, establish a random pattern of 'natural' masks in relations of near/close/distant seen/not seen, movement/not movement with each other, masks to masks...and with the streetscape 'behind'.

Train Fixation, more than any of the other **films** is a setting upon which structures perform (as if alone, by themselves undetermined, not tutored, or dominated). Even the aspect of masking is the product of chance, random occurrences (train schedules notwithstanding). In the other films the signifiers of structure had been constructed (black/white maskings, a certain determined juxtaposition of sign-fields, the imposition on reality' of a discursive system logically derived).

In **Train Fixation**, the signifiers are the most 'pure' (purely signifiers detached from any intention, freed from all reference) because they are the least product of a discourse by the film. The signifiers are not constructed, but found, not imposed on reality' but rather a reality framed.

As the films became more minimal (less constructed determinations) they become more random in their movements (less predictable) as if in a move toward an essential structure of pure signifiers without meaning or reference, the obsessive dream of the historic avant-garde.[5] ★



John Dunkley-Smith's **Back in Bedford**

1 Gerard Genette *Figures III* Paris 1972.
2 Christian Metz *Language and Cinema* The Hague 1974.
3 John Dunkley-Smith 'The Work of John Dunkley-Smith' *Centrifils Filmnotes* no. 27/28 March 1978.
4 Roland Barthes 'The Rhetoric of the Image' in *Working Papers in Cultural Studies* Spring 1971.
5 Peter Wollen 'The Two Avant-Gardes' in *Studio International* November/December 1975 and also *Edinburgh '76 Magazine* no. 1.

Sam Rohdie is a lecturer in media studies at La Trobe University.

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NEW ZEALAND REPORT

David Lascelles

The David Hannay–Tony Williams production of **Solo** has been sold to five European countries — West Germany, Austria, Norway, Switzerland and Sweden — as well as the U S These sales represent about half the film's $250 000 budget

Italy, France and some South American countries have also shown interest, while the BBC has offered to buy the television tights The producers, however, would prefer to arrange a commercial release before accepting the offer

Geoff Steven's **Skin Deep** has been completed on schedule The New Zealand Film Commission invested $70,000 in the project and Amalgamated Theatres $10 000 This is the first time an overseas-owned film company has put production money into a New Zealand feature

Two other major overseas distributors have claimed they are willing to invest in New Zealand productions, provided their investments are considered tax exempt The Government has so far refused to make any tax changes

Sam Pillsbury is doing **Troth of the Matter** a television pilot drama based on a short story of Witi Ihimaera It has a budget of $30 000 provided by Television One, the Department of Education, the Arts Council and the National Film Unit The theme of the film is the cultural and social confrontation between the Maoris and the Pakehas. If successful, a $200 000 series will begin next year

British actor Derek Jacobi was in New Zealand recently to take part in the ambitious **Paths to the Future** A six-part series of 50 minute documentaries on the world's future, it is being made by Footage Films and Video Productions headed by filmmaker Alan Lindsay The estimated budget is $330 000, plus $130 000 for a pilot program The pilot and the series are aimed at the world market

Sleeping Dogs has received a "very warm reception" at the film festival in Tashkent, according to the Soviet news agency It was the first time New Zealand filmmakers were represented in the International Film Festival of Asian



Deryn Cooper as a masseuse, with Ken Blackburn, in Geoff Steven's **Skin Deep**.

African and Latin American countries in the Uzbekistan capital

Star Wars shattered a few records in Wellington, running for 28 weeks and gaining 321 758 paid admissions Similar figures were recorded in other centres

Australian films are finding bigger audiences in New Zealand, so it was not surprising to find two well-known Australian films John Power's **The Picture Show Man** and Michael Thornhill's **FJ Holden**, included in the Seventh Wellington Film Festival's 45 film program Writer/producer of **The Picture Show Man**, Joan Long was guest at the New Zealand premiere of the film and she talked to the media about the Australian film industry It was the Wellington Festival which, a few years ago, gave New Zealanders their only look at those excellent Australian films Peter Weir's **The Cars That Ate Paris** and Mike Thornhill's **Between Wars**

Saturday Night Fever, while setting new attendance records, is enmeshed in controversy Paramount Pictures, apparently on the instructions of producer Robert Stigwood removed some four letter words and a rather explicit love scene from the New Zealand prints This has upset New Zealand filmgoers and the distributors Cinema International Corporation are beginning to feel the backlash The "hard" version, as the producer calls it, is showing in Japan U S and Australia. ★



Grant Tilly as the town accountant in Steven's satiric **Skin Deep**.

FILM STUDY RESOURCES GUIDE

Basil Gilbert

The number of publications which survey and index critical articles in film journals, newspapers and books has increased in the past five years These indexes, in providing quick access to a range of film study materials simplify the task of anyone preparing a comprehensive bibliography on any aspect of film

Film Literature Index (Filmdex Inc, Albany, New York 1973 —) is the most comprehensive of the recent publications It is published in quarterly instalments, which later appear annually as cumulative volumes Three volumes have so far appeared and cover the period 1973-75 though the instalments are up-to date

This impressive work has more than 1000 subject headings and proper name entries listing films, book reviews, directors, screenwriters, festivals and the like, the presence of filmographies, credits interviews or biographical data in articles is also noted *Film Literature Index* covers more than 300 titles ranging from established international film journals to "specialized, exotic and fugitive" publications Apart from surveying conventional film literature the index also takes in details of articles in non film journals which publish occasional critical reviews or other information of interest to the film student



International Index to Film Periodicals (St James Press London 1972 —) is slightly less comprehensive than *Film Literature Index* but is authoritative it is compiled from the research of 25 film archives around the world The annual volumes are the published version of the International Federation of Film Archives (FIAF) card index which is updated weekly and is held in a number of Australian specialist film libraries

About 100 international film journals are covered by the *International Index to Film Periodicals*, and a useful contents abstract is given in English The index has three main categories "General Subjects" (eg economics and production of the film industry film distribution and exhibition sociology of film film history and criticism etc) "Films" (including every film reviewed or written about in the journals surveyed for the given year) and "Biography" (entries on producers, directors, actors, technicians, etc) There are more than 9000 entries in each annual volume

Retrospective Index to Film Periodicals 1930 1971 (R R Bowker, New York, 1975) is a single volume edited by Linda Batty, which deals with the years not covered by the previously-mentioned publications The strength of the *Retrospective Index* is its wide time span but it indexes only 14 English language titles some of which are the same magazine under different names (eg *Hollywood Quarterly* and *Film Quarterly*)

Index to Critical Film Reviews in British and American Film Periodicals by Stephen E Bowles (Burt Franklin, New York 1974) is a useful complement to the *Retrospective Index* it indexes the contents of 31 English-language film journals mostly from the date of their inception to the date of their demise, or to December 1971 when the FIAF bibliography began

This index is in two bound volumes, which have about 20 000 film reviews and 6000 reviews of books dealing with film It cites articles on documentary, experimental and educational films as well as reviews of theatrical fiction films It also covers relevant material from journals such as *New York Review of Books*, *Film Facts* and *International Film Guide*

AFAIS, produced by the Australian Public Affairs Information Service is a subject index to current literature of particular interest to Australians It surveys Australian periodical literature, newspapers, conference proceedings and the like Relevant overseas material is also included

Some of the subject headings related to the study of film in *AFAIS* include Aborigines, Film Producers and Directors Films Periodicals Surveys Women's Rights etc Films are also listed by title and the names of directors and personalities are individually listed Students and teachers, or any member of the public may obtain a photostat copy of articles printed in *AFAIS* from the National Library Loans and Location Service, Canberra, subject to copyright regulations

The Critical Index: A Bibliography of Articles on Film in English 1946 1973 by John C Gerlach and Lana Gerlach (Columbia University New York 1974) is a valuable acquisition for those who wish to own an inexpensive paperback film literature index This index surveys the critical articles in about 20 U S film publications, four British and one Canadian There is a very comprehensive listing under director and topic

There are many other film literature indexes available for reference these include *The New Film Index*, *Chicorel Index to Film Literature* and *Multi Media Reviews Index* Non-specialist journals useful for film information include *Alternative Press Index*, *Humanities Index*, *Art Index*, *Women Studies Abstracts* and *Readers Guide to Periodical Literature*

Abstracts of film reviews may also be found in *Film Review Digest* (Kraus-Thomson New York, 1975 —) which covers film reviews from 26 journals as diverse as *The Christian Science Monitor* and *Women's Wear Daily*. ★

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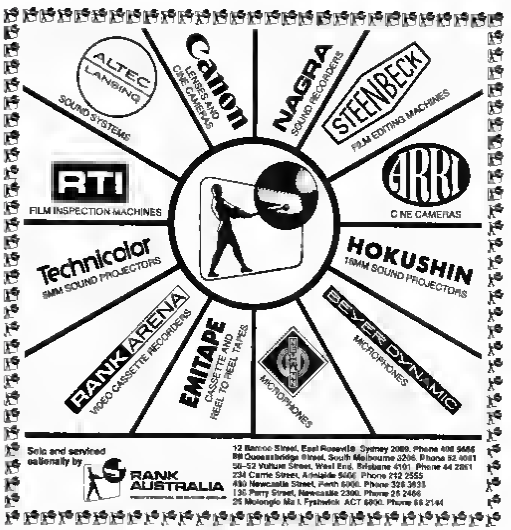
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Production Survey

Continued from P 139

IF WASN'T ME

Prod Company Tasmanian Film Corp
Dist Company Tasmanian Film Corp
Director Eddie Moses
Screenplay Eddie Moses
Producer John Honey
Photography Chris Morgan
Editor Peter Davis
Prod Manager Jack Zalkalns
Art Director Robert Wells
Sound Recordist Peter McKinley
Mixer Peter McKinley
Camera Asst. Russell Galloway
Boom Operator George Goess
Grip Gary Clements
Stunt Co-Ordinator Martin King
Make-up Jacqueline Lockyer
Stunts Martin King
Length 18 min
Gauge 16 mm
Color Process. 7247
Progress In Release
Release Date. September 1978
Cast. Cal Cullen Peter Asmesen, Cliff Ellen Sneddon Cassley Peter Key Frank Samuel, Kevin Laney
Synopsis. An investigation into the causes of a trench collapse in terms of the respective frailty of each of the people involved
Produced for the Dept. of Labour and Industry (Tas)

NOISE DESTROYS

Prod Company Tasmanian Film Corp
Dist Company Tasmanian Film Corp
Director Phillip Mark Law
Screenplay John Patterson
Producer John Honey
Photography Chris Morgan
Prod Manager Jack Zalkalns
Sound Recordist Peter McKinley
Camera Asst Russell Galloway
Boom Operator John Jaroszkowicz
Continuity George Goess
Grip Gary Clements
Length 20 min
Gauge 16 mm
Color Process. 7247
Progress In Release
Release Date. October 78
Cast. Max Cullen Bill Hammerberg, Jack Perry Barry Pierce Bryan Dulieu Keith Jarvis Barry Mak Richard Meredith John Hale
Synopsis A factory worker realizes that he develops a dipe to exposure to sc se, and he Pacifise to ol something about it. Produced for the Department of Labour and Industry (Tas)

OLIVES DON T FLOAT

Prod Company Tasmanian Film Corp
Dist Company Tasmanian Film Corp
Director Eileen Moses
Screenplay John Patterson
Producer Don Anderson
Photography Chris Morgan
Editor Michael Eames
Prod Manager Jack Zalkalns
Sound Recordist Peter McKinley
Camera Asst. Russell Galloway
Grip Gary Clements
Production Asst. John Jaroszkowicz
Length 12 5 min
Gauge 16mm
Progress Release Print
Cast: Peter Cummins, Frank Bansel Ray Sengston
Synopsis. A film designed to create an awareness of safe boating practices

SMASH

Prod Company Tasmanian Film Corp
Dist Company Tasmanian Film Corp
Director Rim Saunders
Screenplay Ron Saunders
Producer Don Anderson
Photography Chris Morgan
Editor Peg Adamson
Prod Manager Penny Chapman
Sound Recordist. Peter McKinley
Camera Asst. Russell Galloway
Boom Operator George Goess
Grip. Gary Clements
Gauge. 16mm
Progress. Release Print
Cast. Julian Scrivener Richard Scrivener Adam Harvey
Synopsis A film that looks at some of the possible causes of vandalism Three school boys with an unhappy home environment proceed to destroy a school classroom

WAITING FOR A SHEARWATER

Prod Company Tasmanian Film Corporation
Dist Company Tasmanian Film Corporation
Director Eddie Moses
Scriptwriter Eddie Moses
Producer John Honey
Music Peter Davis
Photography Gert Kramer
Editor Mike Wadlewright
Prod Manager Eddie Moses
Sound Recordist. George Goess
Camera Asst. Gary Clements
Grip Russell Galloway
Narrator Frank Bansel
Length. 15 min
Gauge 35 mm
Color Process. 5247
Progress Sound Editing
Release Date. September 1978
Synopsis Documentary on the work of the National Parks Ranger is the Furneaux Islands Produced for the National Parks and Wildlife Service (Tas)

AUSTRALIAN FILM COMMISSION

CREATIVE DEVELOPMENT BRANCH

Projects approved by the AFC meeting on 10 July 1978

EXPERIMENTAL FILM FUND

Peter Campbell (NSW) to develop **Play Pieces** in double-head $4573
Mark Frater (NSW) to develop **Drink the Moon** in 16mm single-head, $1 288
Alexandre Hynes and Reihm Crump (NSW) to develop **Pieces on Fantasy** in double-head, $4500
Janet Isaac (NSW) to develop **The Perils of Buying at the Door** in 16mm double-head $5817
Michael Clarke (NSW) to re-cut **Shift** in 16mm (normal) $560
Phil Flake and Denise White (NSW) supplementary funds to comp ete **Wooliecombe** $251 3
Sarah Gibson and Sue Lambert (NSW) to complete **Size 10** in 16mm documentary) $2024
Carol Jerrems (NSW) to complete **Hanging Around** (a 16mm experimenta surrey ve) $1 085
Sandra Richardson (NSW) to complete **A Bill of Rights** $3592
Mark Slade (NSW) to complete **Maximum Security** $490
Wayne Mears (Qld) to complete **The Look** in double head, $3700
Lee Serkey to develop **Grills** in double-head, $1 128
Paul Elliott (Vic) to develop **Tall End** in double head $2618
Rod Weymss (Vic) to develop **Sarah** in double-head $2908
John Wh te (Vic) to develop **The Book and the Bi ofcase** in double-head, $972
Frank Rei h heb (Vic) to transfer a video presentation of **Bill Life** to a single tape $800.
Garry Patterson (Vic) to complete a series of 8mm Cinemicun by films, $3725
Emmi Priest (V c) to complete **Waiting a Not Enough**, $1 895
Al Kemp (WA) to develop **Buy on the Wing** (a 16mm frame) $2000.

SCRIPT DEVELOPMENT FUND

Linda Blagg (NSW) to develop **One Time In May** to final draft screenplay $1 800
Gerry Bostock (NSW) to develop a treatment for **Red Sun Black Moon**, $1 480
Max Cullen (NSW) to develop a treatment for **Prodigal Sea** $790
Peter Dalton (NSW) to develop a treatment for **Lives on Burrowed Time** $450
Terry Larsen and Laurel Duggan (NSW) to develop a treatment for **Victory Girls** $1 000
Royce Reardon (NSW) to develop a treatment for **Carolyn**, $720
Diana Young (NSW) to develop **Funny Things**, Peter e $450.

FILM PRODUCTION FUND

Dave Brantney (NSW) to fund **In the Eye of the Storm**, $274 230.
John Davis (NSW) to fund **The Deepest Cave in the World**, $4775.
Alfie Thorne (NSW) to shoot test sequence for **Palm Beach** $1200
Geoff Rendon (NSW) to further develop a script for **The Difference Between Photographs**, $2200.
Brian Kearney (NSW) to complete **And/Or = One**, $2780.
Don McLennan (Vic.) to fund **Wet Clay** $31 560
Zbigniew Friedrich (Vic.) to complete **Apoxtasy** $9650.
Projects approved by the AFC meeting on 17 August 1978

EXPERIMENTAL FILM FUND

Phillip Bui (NSW) to develop **Guess Who'd Be the Cannon Fodder** $3668
Digby Dalton, Wendy Freedman and Lee Isens (NSW) to develop **One in Bees** to colle e-head, $5506.
Michael Hill (NSW) to ad screen tests to **Sweet Tooth** Sinfonetti, $1 00.
Deborah Michaels (NSW) to develop **Women In China** to Prelim-head $5000
Alec Morgan (NSW) to e edit Robin **Case Pell — Old Fella** New $300.
Michael Pertsche (NSW) to complete **Three Aspects of Guadalcanal**, $1 482
Kim Rendell and Carole Skeon (NSW) to complete **Grandma Goes State May and Lotte** $1524
Mark Slade (NSW) supplementary funding to complete **Maximum Security** $21 0
Frank Jones (ACT) to complete **Two and Two**, $1 414
Ian Cam saill (Vic) to develop **Northphoton Conversion** to double head $1 501
Nancy Davenport (Vic) to develop **Bikes** to double head $550.
Nola e Gross (V c) to develop **The Sedaire** ad to double-head, $2285
George Viscas (Vic.) to complete **The Bruce**, $1879.
Saleh Sh e sles (SA) to develop **The Last Goodbye** to double head $4856.

SCRIPT DEVELOPMENT FUND

Michel Mesos (NSW) to develop **Si e House** from a treatment, $2400.
Denny Sankey (NRW) to develop a screenplay for **King's Cross Story** $2500.
Penelope Ansseller (Vic) to deve one screenplay **Everything a Woman Could Possibly Want** from a treatment $1 560.
Craig Lehi II (SA) to develop **Man in the Cloud** $800

FILM PRODUCTION FUND

Richard Rieffey (NSW) to fund **The Golden Section**, $26,000
Peter Lyssiotis (NSW) to fund **Fall Line** $31 796
Alfie Thorne (NSW) to fund **Palm Beach** in double-head, $30,420
Sue Ford (NSW) to fund **Life Be In It**, $11 991 4
Don McLennan (Vic) additional fund for **Wet Clay** $1 040.

ORGANIZATIONS

Funding for 1978-79
Australian Film Institute $267 000. Sydney Filmmakers Co-operative $94,000. Perth Institute of Film and Television $77 000
S A Media Resource Centre $52 000
Cinema Papers Pty Ltd $43 052. Melbourne Access Video (Vic.) $97 000. Community Media (Adelaide) $20 000. Fremantle (W.A.) **Spectacy** $9650. Sublaco Marine Co-operative Ltd. (NSW) $20,000. Western Access (N.S.W) $90 300. Whyalla Community Media Access Association $28 500. National Film Theatre of Australia $92,000.

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TELEVISION

Patrick Edgeworth, and Russel Haug, **Taxi** $30,000

SCRIPT DEVELOPMENT

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ger Asains **We of the Never Never** $7000





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Top right: Bung (John Hargreaves) takes bets on a forthcoming fight between his pet spider and an American-owned scorpion. The scorpion wins and an enraged Bung stamps it to death. A brawl ensues.

Top left: Harry (Graham Kennedy) fights a U.S. artilleryman, while Bung (right) is caught up himself.

Bottom right: Bill (John Jarratt), Bung, Rogers (Bryan Brown) and Harry do some rifle practice.

Bottom left: The recreation of a Vung Tau street built at the Sydney Showground by Bernard Hides.

Director	Tom Jeffrey
Producers	Sue Milliken Tom Jeffrey
Screenplay	Tom Jeffrey, based on the novel by William Nagle
Director of Photography	Don McAlpine
Editor	Brian Kavanagh
Production Designer	Bernard Hides
Sound Recordist	Don Connolly
Budget	$600,000
Release Date	February 1979
Harry	Graham Kennedy
Bung	John Hargreaves
Bill	John Jarratt
Rogers	Bryan Brown
Dawson	Graeme Blundell
Medic	Richard Moir
Scott	Ian Gilmour
Golonka	John Allen
Isaacs	Brandon Burke
Cook	Graham Rouse
Ronnie	Tony Barry
Warrant Officer	Max Cullen
Sergeant Major	Mike Harris







John Lamond
Continued from P 98

MARKETING

How do you define an audience for a film, and at what stage do you go about determining it?

Obviously, you should define the market before you make the film It is no good giving people Julius Marlow shoes if they want thongs.

In the U S , if a producer wants to make a bikie film, the first thing he does is go to AIP and find out how their last 10 bikie films went

It's hard to do that here because the market is so small But you can go to the *Age* and read their lifestudy statistics survey That will tell you how many Jews there are, how many people ride surf boards or eat McDonalds hamburgers So if you discover that there are 127,000 snow-ski fanatics living in Melbourne, you can determine how big an audience a ski film might have and how much you can afford to spend on making it

You can also go to an Australian distributor and tell them what you want to make, and they will give you a reasonable idea on what they think the market is Though some people might think they are artistic philistines, they still have something to go on, because they have marketed other films.

You have to come to grips with certain realities first Then, if you still have artistic problems, you can go buy a tube of paint or a typewriter.

Many producers tend to say that if a film works, it is brilliant, and if it fails, the campaign was bad . . .

I think many filmmakers who criticize distributors may be doing them an injustice because some of the campaigns for Australian films have been better than the films.

The true judge of this is some



Joni Flynn and unnamed lover aboard a Chinese junk in Hong Kong Harbor **Felicity**

recent Australian films — like **Summerfield** and **Break of Day** — which weren't big hits, but did well in their first week It means the campaigns worked, it means people were interested enough to see the films That the box-office went downhill after that meant people didn't like what they saw

One could argue that the distributors may have got the wrong type of people into the cinemas, and didn't, therefore, generate the right word of mouth

Perhaps . . .

This leads us to the marketing of your films overseas. How have you gone regarding sales?

Australia After Dark was released in Britain, but I haven't tried to sell it anywhere else, though I've had a few offers

This is the opposite of what I have been saying Like **The Naked Bunyip, Australia After Dark** was made for the local audience I imagine it would be a crashing bore anywhere else in the world — who wants to see Australian witchcraft when they can see the real thing?

I've had quite a few inquiries with **ABC of Love and Sex**, and after I was interviewed in *Screen International* I received about 20 letters

Little distributors in Belgium and Canada asked to see a print, inquired whether the Chinese rights were still available and so on I even got a letter from Mozambique So far, I haven't had the time to look up a map and find out where it is

In October, as soon as I get an answer print of **Felicity**, I am taking it and **ABC of Love and Sex** to Milan, the U S and Britain to try and drum up some sales

Are you planning to employ an overseas sales agent?

There is a chap in Britain I'll be seeing, I might let him represent me There is also a print of **ABC** at Lorimar Pictures in the U S , but it's early days yet

When I went through Japan in April this year, I showed **ABC** to several people there They loved the film but said there was no way they could get it through the censors — because of the pubic hair They requested that when I made the film I reshoot every sexy scene without any pubic hair, edit it and splice it on the tail of the last spool They would then see about putting together a Japanese version

There are 12.5 million people in Tokyo, and another four million commuters, and they are all crazy about sexy films It's a bigger market than you can reach here

I'll also probably be getting a release in Hong Kong through Shaw Brothers They like films which combine Asia with a bit of European crumpet — and that is what I am giving them ★

Censorship Listings

Continued from P 120

Who'll Stop the Rain: G. Katzka/H. Jaffe, U.S.A. (3374.00 m)

For Restricted Exhibition (R)

The Chaperone: J. Jaeckel, U.S.A. (2184.00 m)
The Cousin (La Cugina): T. Brass, Italy (2523.00 m)
French Quarter: O. Kane, U.S.A. (2668.00 m)
Holocaust 2000: E. Arnall, U.K./ Italy (2625.00 m)
It Lives Again: L. Cohen, U.S.A. (2468.70 m)
The Kentucky Fried Movie: J. Weiss, U.S.A. (2276.88 m)
The Man Who Fell to Earth (complete version) (a) M. Deeley/ Seltrac, U.K. (3681.00 m)
The Night of the Seagulls: Profilmes/Anzio Century Spain (2348.00 m)
Runaway Homeless: F. La Ferla, U.S.A. (1847.00 m)
Thursday Morning Murders: M. Nahey U.S.A. (2468.00 m)
Tomorrow Never Comes: Klinger/Metzeh U.K./ Canada (3017.00 m)
A Wet Summer Night: Fike Films, U.S.A. (1765.80 m)
Young Lady Chatterley: D. Winters/A. Roberts, U.S.A. (2715.20 m)
Young Masseuses: E. Dietrich Switzerland (2248.00 m)
(a) Reconstructed version previously classified (M) Film Censorship Bulletin No. 5/76).

Special Condition: That the film will be shown only to its members by the Hellenic Film Theatre of Australia.
The Assassination of Ryoma (Ryoma Ansatsu): E. Doijn Sha/A.T.G. Japan (3208.00 m)
The Cheap Playeyes Devki Chitra Prells, India (3100.00 m)
The Conspirator (Henjyeku-Jin): Toei Japan (3017.00 m)
Fires on the Plain (Nobi): Daei, Japan (2853.00 m)
The Goalkeeper's Fear of the Penalty (Die Angst Des Tormannes Beim Elfmeter) (16 mm) Filmverlag Der Autoren, W Germany (1243.00 m)
Himiko: Hyogen-Sha/A.T.G., Japan (2743.00 m)
History of Real war Japan as told by a Bar-Hostess (Nippon Sengoshi-Madam Orboro No Seikatsu): Nikkatsu Shin Sha Japan (2880.00 m)
The Human Condition (Ningen No Joken): Ninjin Club, Japan (15 535.10 m)
Kings of the Road (Im Lauf Der Zeit): Wim Wenders Productions, W Germany (4526.00 m)
The Loyal Forty-seven Ronin (Chushingura): Toho, Japan (2700.00 m)
Sensho the Bailiff (Sansho Dayu): Unknown, Japan (2414.00 m)
The Tale of Genji (Genji Monogatari): Daei Studio, Japan (3423.00 m)

Special Conditions: That the film will be shown only as part of the Western Australia Council for Children's Films and Television's 1978 International Films for Children Season.
Mattie the Goosehoy: Hungarnfilm Hungary (2134.00 m)
Special Conditions: For showing not more than twice at Sydney and/or Melbourne/Adelaide/Brisbane/ Perth Film Festival and then re expirted.
Black and White in Colour: Arthur Cohn, Ivory Coast (2486 m)
Ceddo (16 mm) Ousmane Sembene Senegal (1272.62 m)
Nemisi (16 mm) Celestine Comnado UK (713.00 m)
Shalom: Yaky Yirshe Israel (2085.00 m)
Third Person Plural (16 mm) J. Nickelson Australia (1085.00 m)
Tongpan (16 mm) Jean Film Group Thailand (760.00 m)

FILMS REGISTERED WITH ELIMINATIONS

For Restricted Exhibition (R)

The All American Girl: R. Miller U.S.A. (2139.00 m) Eliminations 30.0 m 11 min 25 secs) Reason Indecency
Confessions of a Young American Housewife (Reconstructed Version) (a) Satins/Vega/Rumberger U.S.A. (1510.00 m) Eliminations 42.4 m (1 min 33 secs) Reason Indecency
Female Chauvinists (Reconstructed Version) (b) J. Jackson, U.S.A. (2022.00 m) Eliminations 12.3 m (26 secs) Reason Indecency
(a) Previously listed in Film Censorship Bulletin No. 5/ 77
(b) Previously listed in Film Censorship Bulletin No. 2/ 78

FILMS REFUSED REGISTRATION

Easy Virtue Diary of a Teenage Prostitute: Not shown U.S.A. (2137.50 m) Reason Indecency
Emmanuelle and the Last Cannibal: G. Couyoumdjian, Italy (2535.10 m) Reason Indecency and excessive violence
The Passion Seekers (a) R.C. Chinn U.S.A. (1016.20 m) Reason Indecency
Sexcapade in Mexico: B. Lloyd, U.S.A. (2333.80 m) Reason Indecency
Sex World: S. Thornberg U.S.A. (2410.80 m) Reason Indecency
(a) Longer Version previously listed in Film Censorship Bulletin No. 2/78

FILMS BOARD OF REVIEW

FILMS APPROVED FOR REGISTRATION AFTER REVIEW

The Happy Hooker (a) P. Caruso U.S.A. (2535.10 m) Decision reviewed. Appeal against (R) Registration by the Film Censorship Board.
Decision of the Board: Upheld the decision of the Film Censorship Board.
(a) Previously listed in Film Censorship Bulletin No. 5/ 78

FILMS NOT APPROVED FOR REGISTRATION AFTER REVIEW

Nil. ★

Film Festivals

Continued from P 113

Reinhard Hauff's second last film **Paul Pelander** concerns a young boy's enslavement to his cruel father and how in the end he frees himself. While making the film Hauff found his middle-class sensibility alienating when relating to the young actor. After the shooting the boy visited Hauff in Berlin looking for guidance. In the new world Hauff had presented him Hauff didn't know how to handle the situation and the boy became frustrated and delinquent. Two years later Hauff made a film about it.

The Main Actor is an urgent moral tale and one relevant to the Australian film situation particularly in regard to the use of Aboriginal actors. Gulpilil and Tommy Lewis for example have found it difficult returning to their previous lives yet both have not been equipped to cope with this new, white-man's world.

Clearly there is a responsibility on all those who give people a new life but don't help them handle it. At the same time it is easy to become moralistic over such issues and there are other factors involved.

In a recent episode of **The Long Search**, for example, a study was made of the Toraga people of Indonesia. The Toragas still perform ancient rituals when burying their dead and as yet, these rituals have not been tinctured by outside or Western influence. As a result, there has been considerable pressure by some Westerners to ensure they don't become saleable tourist commodities.

But as the narrator rightly asks: Is it fair for well-paid Westerners to sit in their affluent homes and ask these Indonesians to endure poverty solely to satisfy their romantic notions? By the same logic is it fair to ignore the problems of the disadvantaged on the grounds that one's presence may tantalize them with a world they cannot handle and perhaps might be better off not knowing about?

It is a good point, and one Hauff unfortunately doesn't touch on. Within the binds of his personal trauma Hauff seems to have found easy relief in moralizing about his own weaknesses. (Note how the director Max is simplistically made to appear less than perfect for objectiveness' sake.) Such a stance may help Hauff, but it weakens his argument.

One other interesting issue raised in the film is that of the inherent incompatibility of different classes. Max's inability to understand Pepe outside a filming situation is seen as largely class based and while such a notion is not convincingly argued in the film it does give Hauff the chance to deliver some well-earned criticism of directors who without true conviction support causes of the disadvantaged.

In all **The Main Actor** is an interesting film rather than a good one.



Michael Schweiger as Pepe, the young boy chosen to become an actor in **The Main Actor**

Luis Bunuel's **That Obscure Object of Desire**, adapted from Pierre Louys's *La femme et le pantin*, is clever and diverting. Bunuel's almost effortless way of making a film has not slackened and the wit that highlighted **The Discreet Charm of the Bourgeoisie** is very evident here.

In this tale of unrequited love the audience is deftly led down many clue-littered paths and Bunuel tempts the viewer into explaining his drama. And while the audience sits wondering why two actresses play Conchita[3] or how the sack carried by a workman in the Barcelona square reaches the possession of Mathieu (Fernando Rey), few realize that a practical joke is being played. The only person who can anticipate the story told by Mathieu on the train, the only one to jump out of his seat as Conchita comes down the aisle (thus implying he had deduced what was to follow — namely a bucket of water being hurled into the carriage) is the amateur psychiatrist — and he is a dwarf. The impish connection is clear.

Bunuel also makes clever parallels between the terrorism of the mysterious revolutionaries and sexual terrorism practised by Conchita on Mathieu.

Mathieu's fellow train travellers recall harshly to Conchita's form of terrorism — "The woman is a devil" etc — and they show as little ability to comprehend it as they do political terrorism. Both forms come from the same system of religion, politics and moral codes and both are on the increase.

This in fact, leads to the very funny remark about how one day terrorists attacks will be reviewed on the sports page of newspapers. But then most of the dialogue is clever, and the light-hearted playing of the cast works well.

Other interesting films included Jean-Jacques Annaud's **La victoire en chantant** (oddly retitled **Black and White in Colour**), an amusing, sometimes pointed satire on French colonial rule in West Africa at the outbreak of World War I. Lalla Mikhalsen's painstakingly serious but commendable **Oaa (Hervaat)** and Carlos Saura's **Elise mie vida** which while one of his least films is always intelligent and often striking.

As usual, there was a number of poor films in particular Jonathan Demme's very unfunny **Citizens Band**, Manuel Gutierrez Aragon's leaden **Camada negra**, Vera Chytilova's wearisome sex comedy **Hra o jablko (The Apple Game)**, and Marek Piwowski's **Przepraszam czy ty bije (Foul Play)** a kind of Polish **Z Cars** without the wit. ★

3 On this point I agree with David I. Overbrey (*Sight and Sound*, Winter 1977/78, p61) He says: "The point is not so much that the lover sees the beloved in a multiplicity of guises as that once he has decided to desire her, he probably doesn't see her at all."



Conchita is splashed by Mathieu at the beginning of **That Obscure Object of Desire**.



A French missionary on safari in **Black and White in Colour**

The Australian Film Institute
...developing a film culture in Australia

The Australian Film Institute is a non-profit organisation which has as its principal aim the fostering of a film culture in Australia. Supported financially by the Australian Film Commission, the Institute has a nationally based membership which is open to the public and from which its policy making body, the Board of Directors, is elected.

It hopes to promote its overall aims and objectives by providing services of benefit to the multifarious organisations, interests and individuals throughout Australia concerned with the film industry and trade, film scholarship and research, and film culture.

Some of the services include:

Publishing

Under the general editorship of Sylvia Lawson, a lecturer in film theory at Griffith University, the Institute has a publishing programme which commenced recently with the publication of *AUSTRALIAN FILM POSTERS 1906-1960*. This colourful compilation of early Australian film posters is available in bookshops and the Institute for $7.50 per copy.

Work has commenced on a series of monographs and a companion to film in Australia, *AUSTRALIAN FILM 1906-1977*, written by Andrew Pike and Ross Cooper, is scheduled for publication next year. This major work will contain entries on every feature film made in Australia up to and including 1977.

Australian Film Awards

The twenty-first Australian Film Awards were presented on August 19, 1978, at the Perth Entertainment Centre. The event was produced by Perth television channel TVW7, and televised nationally through the 0-10 Network.

Sixteen films were entered in the feature category, and with the overall standard of entries being higher than ever before. The major recipient of awards was **NEWSFRONT**, which won eight awards including Best Film. **THE CHANT OF JIMMIE BLACKSMITH** collected three awards, **THE LAST WAVE** received two, and **THE GETTING OF WISDOM** one.

MOUTH TO MOUTH was awarded the Jury prize, and **TEMPERAMENT UNSUITED** received a Gold Award in the Short Fiction Category.

The Raymond Longford Institute Citation for a significant contribution to Australian filmmaking was awarded to Paulette Isobel and Phyllis McDonagh for their work during the late 1920's and early 30's.

Distributing

Through the Vincent Library, the Institute distributes a wide variety of films to individuals, schools, groups, festivals, film societies and other bodies throughout Australia.

Established in 1969, the Vincent Library's film collection comprises most 16mm short films made in Australia with government assistance since that time. With the agreement of the filmmakers, the library is active in promoting and distributing these films, and in pursuing non-theatrical print sales. Film hire received is returned 75% to the filmmakers and 90% goes to filmmakers in the case of print sales.

Information Resources

At the beginning of 1978, an Information Resource Centre was established to provide research facilities for the public, with a substantial core collection of film documentation material.

Recently, an agreement was reached between the Victorian Federation of Film Societies and the AFI to amalgamate the George Lugg Library and the AFI Information Resource Centre. This amalgamation has been effected through the physical move of the George Lugg Library to the AFI premises, and the Institute will be responsible for the administration of the combined library, which is now called the GEORGE LUGG LIBRARY.

The combined stock contains over 5 000 books, 150 periodical titles pertaining mainly to film, and vital indices to international film periodicals.

This material is supported by a growing collection of production stills, scripts, pamphlet and film promotional material, international newspaper clippings, as well as memorabilia in the form of posters, original programmes, pressbooks and musical scores.

The Library aims at the continuous collection, preservation and dissemination of information about every aspect of film and television, both nationally and internationally.

In co-operation with other specialist collections, the Library hopes to act as a centralized body in curbing unnecessary duplication through the rationalization of film resources, so as to allow the gradual fruition of a national film resource. This has already begun with the compilation, by the AFI, of a national union list of film periodicals in Australian libraries, to be published at the end of the year.

The Library provides information to other AFI activities, Victorian film societies, the Melbourne Film Festival, and is central to the Institute's function in assisting the development of a film culture in Australia. The collection is of value to a wide range of groups engaged in all areas of the film and television industry.

Enquiries concerning the George Lugg Library should be directed to Helen Zilko or Barbara Gliddon.

Membership

Associate Membership of the Institute is open to the public for $5.00 annual subscription.

Associate Members are kept informed of the activities and services of the Institute, and are entitled to:

(a) Concessions to the Institute's longhead Cinema in Melbourne, State Cinema in Hobart, and our exhibition seasons in other cities including those in Sydney at the Opera House.

(b) Participate in the Australian Film Awards, which involves free admittance to judging screenings of all feature films entered and voting rights for Best Film.

(c) Publications and subscription concessions.

(d) Receipt of the Institute's regular newsletter.

Australian Film Institute
181 Cardigan Street
Carlton Vic 3053
Ph. 347 6888

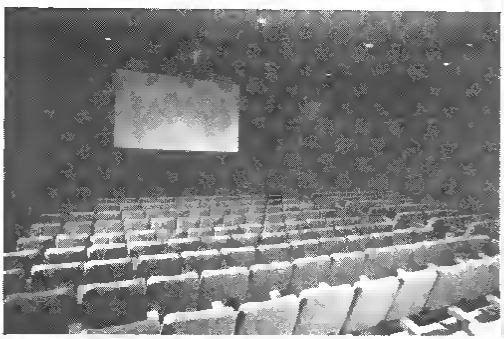
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This service is provided by the Australian Film Institute with assistance from the Victorian Film Corporation

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FOR FURTHER INFORMATION OR BOOKINGS, PHONE (03) 267 2700 OR WRITE TO THE MANAGER, LONGFORD CINEMA, 59 TOORAK ROAD, SOUTH YARRA 3141

The Australian Film Institute CINEMAS

CLEMENS SCHEITZ and BRUNO S in **STROSZEK**



Longford Cinema

59 Toorak Road, South Yarra, Victoria ph 267 2700

Since the Longford Cinema commenced operations two years ago Melbourne cinema-goers have had the opportunity of seeing a variety of Australian and foreign films which would not have otherwise obtained a commercial release The cinema is comfortable convenient to public transport, available for school screenings and provides double-head preview facilities

Previous seasons include Werner Herzog's **The Enigma of Kaspar Hauser** Joan Micklin Silver's **Hester Street** a season of new Australian films — Undercurrents in Australian Cinema Phillip Noyce's **Backroads** and Barbara Kopple's **Harlan Country USA**

COMING ATTRACTIONS INCLUDE:

STROSZEK directed by Werner Herzog

An ex-convict, a prostitute and an old man leave Berlin to settle in the United States (Wisconsin) The adventures of this self-styled little family as they attempt to claim their share of The American Dream are both bleak and uproariously funny

"It so casually disturbs our expectations of how movies 'should' be, that it is at once strange and compelling."
John Coleman, New Statesman

PHANTOM INDIA directed by Louis Malle

This long awaited seven-part film dealing with religious, social, economic and cultural aspects of India, will be released at the end of this year

Seating capacity 296
Session times Nightly 8.00, 5.30 Thursday to Sunday
Prices $3.50 $2.50 (students) $1.50 (pensioners) $2.00 (AFI members)

Music Room

Opera House, Bennelong Point, Sydney ph 20588

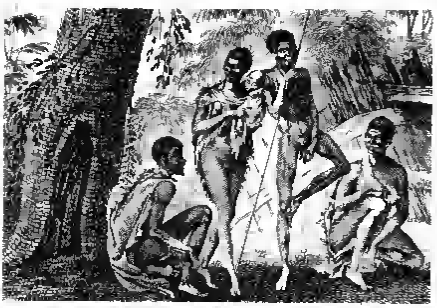
The Institute began its exhibition activities at the Opera House earlier this year with successful seasons of **Harlan County USA** by Barbara Kopple and **Phantom India** by Louis Malle, and has recently completed seasons of Anja Breien's **Wives**, Herzog's **Stroszek** and **The Confessions of Winfred Wagner** by Hans Jurgen Syberberg

The Music Room Cinema is centrally located for public transport and with the accessibility to the Opera House's facilities and its picturesque setting, is a pleasant venue in which to view quality films

Currently showing is Tom Haydon's **THE LAST TASMANIAN** This important film presents in relentless detail the story of how the Tasmanian aboriginals were systematically exterminated by the British during the last century It is a film all Australians should see

"...he [Haydon] has chronicled, for the first time, the most shameful and unforgiveable episode in our history."
Geraldine Pascall, The Australian

Seating capacity 419
Session times Nightly Monday to Saturday at 5.30 and 8.00 matinees Saturday and Sunday
Prices $3.50 $2.50 (students) $2.00 (AFI members) $1.50 (pensioners)



TASMANIAN ABORIGINES AT LARGE — 1802

Lina Wertmüller



METALLURGICO
ferito nell'onore

MARIANGELA MELATO and GIANCARLO GIANNINI

State Cinema

375 Elizabeth Street, North Hobart, Tasmania ph 34 6318

The State Cinema operates on a four-day week basis providing the Hobart community with a combination of first-release seasons and repertory-style double bills

The cinema is available for hire to community groups and interested organizations and also provides school screenings and preview facilities

The Australian premiere season of Louis Malle's Phantom India was held at the State and other successful seasons include **The Last Tasmanian**, **Edvard Munch** by Peter Watkins **Celine and Julie Go Boating** by Jacques Rivette Fassbinder's **Fox and His Friends Love Letters From Teralba Road** by Stephen Wallace and Gillian Armstrong's **The Singer and the Dancer**

COMING ATTRACTIONS INCLUDE:

The Seduction of Mimi directed by Lina Wertmüller

Mimi a Sicilian sub-proletarian finds himself pursued by corrupt power capitalist exploitation and the Mafia when he votes for the 'wrong' candidate

Hester Street, directed by Joan Micklin Silver

Set in the lower east-side of New York in 1896, **Hester Street** tells the story of young Russian Jewish immigrants, focusing particularly on Gitl (Carol Kane) A new liberal, smug and wife who is unable to Americanize herself fast enough to suit her Yankee worsh ipping husband, Jake (Steven Keats)

"A very beautiful, simple and uncomplicated film ... a touching story extremely well acted" Sunday News

"... It is subtly radiant and gently brilliant. And more I couldn't wish for any film." John Hinde Nation Review

Seating capacity 236
Session times Thursday to Sunday at 8.00, and Sunday at 3.00.
Prices $3.00 $2.50 (film society members) $2.00 (students pensioners and AFI members)



THE VINCENT LIBRARY

Providing Efficient, Friendly Service to Film Borrowers Throughout Australia.

Feature Films Available For Rental

ADOPTION
BATTLE OF CHILE
BETWEEN WARS
THE BITTER TEARS OF PETRA VON KANT
BONJOUR BALWYN
CHAC
CHILDREN OF THE MOON
A CITY'S CHILD
THE CONFESSIONS OF WINIFRED WAGNER
FOX AND HIS FRIENDS
THE HARDER THEY COME
HARLAN COUNTY USA
HOLLYWOOD ON TRIAL
HOW WILLINGLY YOU SING
ILLUMINATIONS
JAZZ ON A SUMMER'S DAY
NINE MONTHS
OFF THE WALL
OFFICE PICNIC
PHANTOM INDIA
POINT OF ORDER
PURE S
TIDIKAWA AND FRIENDS
WELCOME TO BRITAIN
YAKKETY YAK

Short Feature Films Available For Rental

BACKROADS
THE CARTOGRAPHER AND THE WAITER
DADDY COOL
DEVICES AND DESIRES
DRIFTING
THE FOUNDATIONS BELONG TO THE INCAS
HERE'S TO YOU MR ROBINSON
INTRODUCTIONS
THE LAST HARVEST
LETTERS FROM POLAND
LISTEN TO THE LION
LOVE LETTERS FROM TERALBA ROAD
MELANIE AND ME
MEXICO '75
MYSTICAL ROSE
NIUGINI — CULTURE SHOCK
PROCESSED PROCESS
QUEENSLAND
RAINBOW FARM
SCHOOL'S OUT
SOFT SOAP
SUMMER SHADOWS
TOUCHING THE EARTH: AT ULURU
TOUCHING THE EARTH: KATATJUTA
TOUCHING THE EARTH: OCEAN AT PT LOOKOUT
THE WAR GAME

Short Films Available For Rental

ACK ACK GIRL
ANGEL
ANTIONIO GAUDI — TO A DANCING GOD
APPLAUSE PLEASE
AUSTRALIAN HISTORY
BAD SOCIETY
CALENDAR OF DREAMING
CHOPPING BLOCK
COAL TOWN
COLD ACTION CLEANS AND WHITENS
CONFIRMATION
IN THE BEGINNING
KATY
DEATH OF A RAT
DREAMS
FIGURE ONE
FIRST STEPS
FIRST THINGS FIRST
THE IDYLL
THE IMPORTANCE OF KEEPING PERFECTLY STILL
NOT TAKE IT ANYMORE
PAUSES
PLEASE DON'T BURY ME
PRISONERS
RAINBOW WAY
RED DEER IN QUEENSLAND
RED DOG
RIDE AGAINST URANIUM
THE SHELL GAME
SPACE TIME STRUCTURES
SUN
THIN EDGE
WE AIM TO PLEASE
LETTER TO A FRIEND
MARGARET
MUDBASH

Enquiries concerning the Vincent Library should be directed to Sue Murray or Nadia Lettoof.

79-81 Cardigan St.,
Carlton Victoria 3053
Telephone: (03) 347 6888

Sonia Borg
Continued from P 111

One advantage I have is that I can't be self-conscious about Australia.

"Storm Boy" and "Blue Fin" both deal with unpredictable phenomena, such as storms and water spouts, as well as animals. Did you treat your script philosophically, only putting down what you hoped might happen?

I met the animal trainer on **Storm Boy** and we talked about what the pelicans would be able to do. This influenced what I put in the script.

I think it's better to restrict oneself and only write down what is possible, rather than ask for the impossible.

As for the water spout, that was very much a team effort. The director and the producer worked out how best to shoot it, and I was given feedback from that.

You are now working on an adaptation of 'The Min Min'. Could you tell us about it?

Again, it is a book with a very good theme, namely that every child has the right to develop and have a place in life. Also, that if you are a parent, you have to give children the opportunity to develop, without letting them vegetate or run wild.

The story takes place in Port Augusta, and the Min Min is a sort of light in the desert. There are two children — a brother and sister — who live at the railway siding. It is a terribly rough existence, and when the boy gets into trouble with the police, he and his sister run away into the desert. They come to an outstation where they stay for a while, getting to know some good people there. It has a nice ending.

I know a welfare sister who works in the children's court, and I'll try and meet some of the tougher kids so I can make the characters as realistic as possible. The problem with a film like **Blue Fin** is that you have to cheat all the time.

In a family film you can't use the language people speak, like "bloody". It would be marvellous to do a film and make it as colorful and realistic as possible.

How old are the children?

The girl is 15, which is very interesting because she is too old to be with kids, and too young to be with adults. The boy is 11.

Is there any book that you would like to adapt?

Something by Xavier Herbert. There is a short story called *Rocky the Rig* that would make a beautiful film. I would also love to do Norman Lindsay — *The Cats* and that sort of thing. I find them very funny. But, of course, it would be a period film, and at the moment they are difficult to get off the ground.

There was a character on the goldfields, called Billy Day — his real name was Bill Derrincourt — who had written a book called *My Convict Days*. I have read some of the excerpts and they are very funny. I wrote a **Rush** episode based on one of them.

Humor is very difficult to do, and on **Blue Fin**, for instance, while some people thought part of the script was terribly funny, others just didn't agree. They wanted it embellished and rewritten so that a star actor could play in it. I didn't want that — I thought it was funny enough if I played straight.

Do you have any other projects you are working on?

I am writing, with Hyllus Maris, four television plays about Aboriginal women. Hyllus does a lot of work for her people, mainly in education. She is also a good poet and short-story writer.

I am upset by the way Aboriginal women are always portrayed as prostitutes and alcoholics, and I want to show why some have become like that.

In my research I started to discover what Aboriginals have said about themselves. I read Cath Walker's poems, and a couple of books by Susan Pritchard. I can see quite a big difference: one speaks from the inside, the other as an outsider. If one could only get more Aboriginal people to write about themselves, it would be wonderful.

It's difficult, however, and to bring out the whole truth is impossible. A lot of Aboriginals don't want to reveal too much of themselves for fear of being misunderstood. Who can blame them? ★

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Film Periodicals

Continued from P 121

It also attacked "the partial critics" of the press for their coverage of the 12th Sydney Film Festival, and in a number of articles questioned the value and role of film criticism in general.

Most teachers of film and video in secondary schools in Australia are familiar with the quarterly *Metro* which grew out of the *Association of Teachers of Film Appreciation Newsletter*.

The *AFTA Newsletter* began in 1964 with the question "What is film appreciation all about?" and the early numbers of the journal had many contributions to this still undefined problem.

The main value of the journal was in providing detailed analyses of films made in Victorian schools, which were available from the State Film Centre and in its attempts to assist secondary school teachers in organizing film appreciation courses.

Metro widened this aim. Now it is concerned with promoting visual literacy in education in general, providing an exchange of ideas between teachers of the audio-visual media, disseminating expertise and information, liaising between teachers and employer groups, giving publicity to news and views from the educational community, and even taking mild moral stances on some American releases (eg "Boring Encounters").

A promising Sydney journal which appeared in the mid 1960s was *Sydney Cinema Journal* edited by Michael Thornhill and Ken Quinnell. *Sydney Cinema Journal* was not a glossy review magazine or a compilation of program notes, but a serious attempt to raise and discuss leading issues in the study of cinema. It soon attracted international attention. *International Film Guide* noted its dynamic protest and avant garde enthusiasm, and *Film Quarterly* commented on its "biting analysis of the Australian film scene".

The Winter 1967 number of *Sydney Cinema Journal* was devoted to Australian cinema. Producer Anthony Buckley wrote on the Sound Period, John Hill on Charles Chauvel, Ken Quinnell on Ken G. Hall, Cecil Holmes on Lee Robinson (**The Phantom Stockman** 1953, **The Stowaway** 1958) and Sylvia Lawson on Cecil Holmes (**Captain Thunderbird** 1952, **Three In One** 1956). There was also a checklist of 101 Australian feature films 1930-1960.

The closing years of the 1960s saw the appearance of Hobart's *Meyo Media Review*, Sydney's *Script, Screen and Stage* and a ronoeed publishing venture from LaTrobe University, Melbourne entitled *Cinema Papers*. But it was the present decade that saw the rapid growth of film journals devoted to a serious and thoughtful study of film. This development will be surveyed in the next issue ★

CHECKLIST OF AUSTRALIAN FILM PERIODICALS 1918-68

ANNOTATIONS ON FILM [1957]
Melbourne University Film Society
Melbourne
[Superseded by *University Film Group Bulletin*]

AUSTRALASIAN EXHIBITOR (1936-72)
Motion Picture Exhibitors' Association
Sydney
[Superseded by *Australasian Cinema*]

AUSTRALIAN FILM GUIDE (1966-68)
ICA Publications
Sydney
[Superseded by *Film Index*]

AUSTRALIAN FILM USER [1955-67]
Film Users' Association of Australia
Sydney

AUSTRALIAN VARIETY AND SHOW WORLD [1918-28]
Sydney
[Superseded by *Film Weekly*]

CINEGRAM [1957-58]
Sydney Cinema Group
Sydney

CINEMA PAPERS [1937]
Melbourne
[Roneoed version superseded by tabloid and then quarterly editions]

EVERYONES [1920-28]
Sydney
[Superseded by *Film Weekly*]

FACE IN [1967-]
Brisbane Cinema Group
Brisbane

FEDERATION NEWS (1955-)
Federation of Victorian Film Societies,
Canterbury

FILM [1947-60]
Sydney Film Society
Sydney

FILM APPRECIATION NEWSLETYER [1964-73]
Association of Teachers of Film Appreciation
Melbourne
[Superseded by *Metro*]

FILM AUSTRALIA [1935-]
Film Editors' Guild
Melbourne

FILM CHRONICLE [1928-]
Melbourne University Film Society
Melbourne

FILM DIGEST [1955-57]
WEA Film Study Group
Sydney

FILM GUIDE [1948-52]
Rising Sun Press
Canterbury, Melbourne.

FILM HOUSE PERIODICAL [1969-70]
270 George Street,
Fitzroy, Victoria

FILM INFORMATION [1932]
Federation of New South Wales and Associated Film Societies,
Sydney
[Provides a supplement to *Federation News*]

FILM JOURNAL [1956-58]
New Melbourne Film Group
Mont Albert, Victoria.

FILM MONTHLY [1948-52]
Sydney

FILM PRODUCER [1921-63]
Greater Publications,
Sydney

FILM WEEKLY [1926-]
Sydney
[Superseded by *Show Business*]

FILM WEEKLY MOTION PICTURE DIRECTORY [1936-]
Sydney

GOOD FILM BULLETIN [1926-27]
Official Organ of the Good Film League of New South Wales,
Sydney

HOBART FILM NEWS
Hobart Film Society
Hobart.

IMAGE [1965]
[Superseded by *Film Digest*]

JUST IT [1926-27]
Sydney

MASS MEDIA REVIEW [1968-76]
Journal of the Australian Society for Education in Film and Television
Tasmanian Education Department
Hobart

MELBOURNE FILM BULLETIN [1968-71]
Melbourne University Film Group,
Melbourne
[Formerly *University Film Group Bulletin*]

MONTAGE [1962-]
Monash Film Group
Melbourne

MONTHLY FILM GUIDE [1948]
[Superseded by *Film Guide*]

MOVIE LIFE (1945-48)
Southdown Press
Melbourne
[Later titles include *Movie Life and T.V. Mirror* and *T.V. Month* and *Movie Life*]

MOVIE NEWS [1935]
Hoyts Theatres Ltd.
Sydney
[Supersedes *New Screen News*]

NEW SCREEN NEWS [1938-85]
Hoyts Theatres Ltd
Melbourne
[Supersedes *Screen News*]

PARAMOUNT PUNCH [1921-28]
Sydney

PERSONALITIES [1958]
Transpacific Publications
North Sydney

PAPERS ON THE FILM IN AUSTRALIA [1964]
Australian Film Institute
Melbourne

PHOTOPLAY [1946-83]
Murray Publishing Company
Sydney
[Australian edition of *Photoplay* U.S.]

PHOTOPLAY WEEKLY NOVELS [1918]
Photoplay Publishing Co.,
Sydney
[Supersedes *The Photoplay* 1912-13, weekly]

PHOTOPLAYER [1923-80]
Motion Picture Publications Pty Ltd.,
Sydney

PICTURE SHOW THE [1919-23]
Sydney
[Incorporated into *Stage and Society*]

REALIST FILM NEWS [1952-59]
Realist Film Association, New Theatre,
Melbourne

SCREEN NEWS [1927-38]
Hoyts Theatres Ltd
Sydney
[From July 1938 as *New Screen News*
Superseded in April 1985 by *Movie News*]

SCRIPT, SCREEN AND STAGE [1968]
Official Organ of the Australian Writers Guild and the Film Editors' Guild of Australia

SHOWMAN [1939-72]
The Showman Pty Ltd
Sydney

SPROCKET [1986-]
Published by the International Film Theatre and the West Australian Federation of Film Societies
Perth

STAGE AND SOCIETY [1921-26]
Sydney

SYDNEY CINEMA JOURNAL [1988]
Sydney

SYDNEY UNIVERSITY FILM GROUP BULLETIN [1954-58]
Sydney

T.V. MONTH AND MOVIE LIFE [1960-61]
Southdown Press
Melbourne
[Supersedes *Movie Life* and *T.V. Mirror*]

UBU NEWS [1968-69]
Sydney Filmmakers Co-operative
Sydney

UFG QUARTERLY [1962]
University Film Group
Melbourne
[Superseded by the *UFG Bulletin* in 1963
The title was later changed to *University Film Group Bulletin* and then to the *Melbourne Film Bulletin* in 1968]

Shyam Benegal

Continued from P 107

What of the regional cinemas of Karnataka and Kerala?

Let's look at this historically. We are generally told the renaissance of Indian cinema happened in Bengal, but before that there was a movement in Poona in the 1930s. Some of the best Indian films belong to that period, particularly those from the Prabath studio.

Then came the period of the Bengali renaissance with Satyajit Ray, Renal Sen, Ulhs Kotik, and others.

Then, in the late 1960s, there was a movement in Kerala, which is the southernmost state in India. They produced five or six films that were particularly interesting and different from the commercial product. But in Kerala the audience was not sustained.

In Karnataka, however, the movement has continued. Subsidies have been given to young, often unlested, filmmakers, and a tremendously good film industry has developed. I only hope it will last, because although they cost very little, and some of them are not technically expert, they are very good films.

The problem with regional cinemas is that given the limitations of language, a point will come when budgets exceed what it is possible to return. . .

Exactly, this is the problem with Karnataka. They have already reached budget ceilings and they can't afford to spend more money. The great danger of this is that they might become stuck with making certain kinds of films. I only hope they don't, because it's a marvellous renaissance and one of the few genuine film movements in India.

Is there any tension between the commercial and progressive areas of filmmaking?

To some extent. The popular industry tends to cast a baleful glance at what I might call the New Cinema of India. If one of these films succeed, they often feel threatened, though they tend to feel threatened without reason. But I suppose one should expect that.

How do you regard Ray's decision to make "The Chess Players" in Hindi?

It is an attempt at a new direction, and a very good one. Ray must reach much larger audiences, because in his 25 years of filmmaking he has always reached a greater audience outside India than in his own country. His films have been more or less restricted to Bengal and a few major cities.

Most cinemagoing Indians have not seen a Ray film, and this is not a very happy situation for our greatest filmmaker. His Hindi film, therefore, marks a tremendous beginning ★

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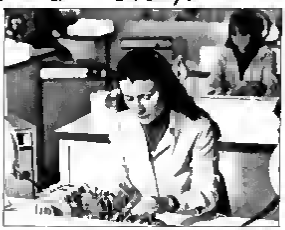




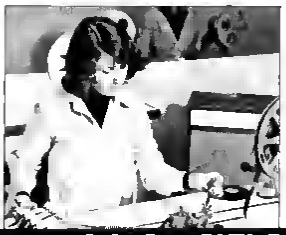


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